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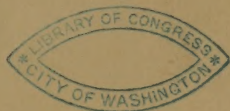
AN  
ANALYSIS  
OF THE  
GREEK METRES,  
FOR THE USE OF  
STUDENTS AT THE UNIVERSITIES.

BY THE  
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TO

EDWARD FINCH HATTON, Esq.

THIS

ANALYSIS

IS ADDRESSED,

WITH SENTIMENTS OF THE TRUEST REGARD,

BY HIS SINCERE FRIEND,

JOHN BARLOW SEALE.

Cum quidam à me familiariter postularent ut aliquid de *Metris* componerem, diu sum equidem reluctatus; quod auctores utriusque linguæ clarissimos non ignorabam multa, quæ ad hoc opus pertinerent, diligentissimè scripta posteris reliquisse. Sed quâ ego ex causâ faciliorem mihi veniam meæ deprecationis arbitrabar fore, hâc accendebantur illi magis, quod inter diversas opiniones priorum, et quasdam etiam inter se contrarias, difficilis esset electio: ut mihi si non inveniendi nova, at certè judicandi de veteribus injungere laborem non injustè viderentur.

QUINT.



## ADVERTISEMENT.

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THE following pages are the substance of a Lecture which was formerly read to the young Gentlemen of CHRIST'S COLLEGE in the first Term, being designed as a supplement to the Elementary Rules of Greek Prosody.

It had been a frequent subject of complaint, that the books already written on this branch of Grammar were wanting in didactic perspicuity, and rather calculated to establish the Proficient, than to assist the Learner. In the First Edition of MORELL'S Thesaurus, the quantities of words were not *marked*, and references made to the most difficult species of Verse. This objection had it's due weight with those who consulted the improvement of young Scholars, to whom the subject of Greek Quantity was new, and who were entirely unprepared to scan the verse to which they were referred. For though the Author had prefixed to the Thesaurus an useful trea-

tise on Greek Prosody, yet that treatise, from the *manner* and *number* of it's rules and instances, appeared formidable to all but the Great Schools, and was for that reason, among others, too often overlooked.

The new and elaborate Edition of Dr. MALTBY, and the valuable Improvements it contains, will obviate, in many respects, the force of these observations.

When this Analysis was first published, a considerable degree of deference was paid by other writers, and by eminent Scholars in our Universities, to the authority of HEPHÆSTION. It has been the fashion of late to depreciate the ENCHIRIDION, whose author, I had almost said, was the Coryphœus of writers on the subject. As an advocate of the old school, I receive particular pleasure from Professor GAISFORD's Edition, which is so well calculated to re-establish the reputation of his Author.

The late Professor PORSON, Dr. BURNEY, and Dr. MALTBY, have rendered Metrical science so accessible in all its branches, as to leave few desiderata [if we except the scansion

of the Odes of Pindar] to exercise the genius of future writers.

Amidst such a profusion of valuable publications, in offering another Edition of this Analysis, I presumed that a Manual of this compendious form would be useful to those who might not aspire to that degree of proficiency, which would be the result of a complete acquaintance with those Works.

The report of my Booksellers confirms this impression, who inform me that there has been a considerable demand for a new Edition.

The Metres of Horace were subjoined at the desire of a judicious and learned friend, who lately presided in one of the first Seminaries of the kingdom.

A Bookseller of the City of Oxford, whose name is NATHANIEL BLISS, having published some time ago a Spurious Edition of this Work, the Court of Chancery granted an Injunction, to prohibit the Sale of it.

It appeared to be a mutilated Copy of the Fourth Edition, and disgraced by Typographical and other Errata.



# TABLE OF FEET.

IAMBUS . . . . .	— —	Θῆ̄ων.
TROCHEE . . . . .	— —	Σῶμᾱ.
TRIBRACH . . . . .	— — —	Ἐθῆ̄το̄.
SPONDEE . . . . .	— —	Θῦμῶ̄.
DACTYL . . . . .	— — —	Ἐννῆ̄πῆ̄.
ANAPÆST . . . . .	— — —	Μῆ̄γᾱλῆ̄ν.
PÆON primus . . . . .	— — — —	Χᾱλκο̄δε̄τᾱ.
PÆON secundus . . . . .	— — — —	Ἐπῶ̄νῦ̄μῆ̄.
PÆON tertius . . . . .	— — — —	Τῆ̄λε̄σᾱντᾱ.
PÆON quartus . . . . .	— — — —	Θῆ̄ο̄γενῆ̄ς.
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ANTISPASTUS . . . . .	— — — —	Χῶ̄λο̄θεν̄τᾱ.
IONICUS a majore . . . . .	— — — —	Κῶ̄σμη̄το̄ρῆ̄.
IONICUS a minore . . . . .	— — — —	Βρο̄το̄λο̄ιγᾱ.
EPITRITUS primus . . . . .	— — — —	Ἀνικῆ̄τω̄ν.
EPITRITUS secundus . . . . .	— — — —	Ἐῡρε̄θεν̄τω̄ν.
EPITRITUS tertius . . . . .	— — — —	Σῶ̄τη̄ρῑᾱς.
EPITRITUS quartus . . . . .	— — — —	Φῶ̄νη̄σᾱσᾱ.

Others less in use are ;

Pyrriehius . . . . .	— — —	Τὰ̄δε̄.
Proceleusmaticus . . . . .	— — — —	Βᾱθῡκο̄μᾱ.
Amphibrachys . . . . .	— — —	Ἐλῦ̄σε̄.
Creticus . . . . .	— — —	Ἐῡρε̄θη̄.
Bacchius . . . . .	— — —	Χᾱλινῶ̄.
Antibacchius . . . . .	— — —	Ἐλθον̄τᾱ.
Molossus . . . . .	— — —	Ὀφθᾱλμοῦ̄ς.

# INTRODUCTION.

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## PART I.

METRE<sup>a</sup> is “an arrangement of Syllables and Feet according to certain Rules.” In this abstract and general sense it comprehends indiscriminately either an entire Verse, a part of a Verse, or any number of Verses. But “*a Metre*,” in a specific sense means “a combination of *two*<sup>b</sup> Feet,” and sometimes only *one*<sup>c</sup> Foot.

<sup>a</sup> Rhythm, considered with reference to a single Foot, is used by Quintilian to express the proportion subsisting between the parts of time employed in the pronunciation of it's component Syllables; the least division of which, is that which is employed in the pronunciation of a short Syllable. His distinction between Rhythm and Metre is this;—the former refers to the *time* only; Metre both to the *time* and *order* of the Syllables. The Rhythm of an Anapæst and Dactyl is the same; the Metre different.

But the term *Rhythm* is used also in a more comprehensive sense, and is applied to the harmonious construction and enunciation of Feet and Words in connexion.

<sup>b</sup> Two feet were assigned to a Metre, because, in rehearsal in the Greek Theatre, the person whose office it was to beat time raised his foot only *once* while the actor pronounced *two* feet.

<sup>c</sup> In Dactylic Metre, and in the Metres composed of Double Feet. Sect. 4, 5...9.

In the first sense, Metre is divided into nine Species : 1. IAMBIC. 2. TROCHAIC. 3. ANAPÆSTIC. 4. DACTYLIC. 5. CHORIAMBIC. 6. ANTISPASTIC. 7. IONIC A MAJORE. 8. IONIC A MINORE. 9. PÆONIC.

Each species derives its name from the *foot* that *prevails*<sup>d</sup> in it. But *other* feet, besides that from which the species is denominated, are admissible under certain restrictions (to be mentioned hereafter); and in the knowledge of these principally consists the Art of Scanning. It is not, however, sufficient merely to know to which of these species a Verse is to be referred, but the Student must also examine *how many* feet, or how many *pairs of feet*, or *Metres*, are to be found in it: he will then be able to annex another name, according to the *number* of these Metres, and will call it either MONOMETER — DIMETER — TRIMETER — TETRAMETER — PENTAMETER — OR HEXAMETER.

Lastly, he will once more examine whether the Verse, *with respect to the Metres*, be complete, deficient, or redundant; and will accordingly pronounce it either

1. ACATALECTIC.

2. { CATALECTIC, if wanting one syllable.  
 { BRACHYCATALECTIC, if wanting one whole  
 Foot, or half a Metre.

3. HYPERCATALECTIC.

<sup>d</sup> Or of which at first perhaps it was entirely composed: until writers introduced other feet, for a reason similar to that which occasioned the introduction of a Spondee into the Iambic Verse.



Hence the *complete* name of every Verse necessarily consists of *three* terms,—the first referring to the *Species*,—the second to the *Number* of Metres,—the third to the Apothesis, or *Ending*. This is the scientific method of the old Grammarians. And the knowing how to apply these terms to any Verse<sup>e</sup> that presents itself, necessarily includes the subordinate knowledge of every foot, which may be afterwards mentioned, or not, at pleasure. It is rather unusual to mention them, except in cases of difficulty, or when the Poet seems to deviate from rule.

Schmidius and Triclinius, in their Analysis of the Metres of Pindar and Sophocles, frequently recite first the general name, consisting of the *three terms* above mentioned, and then subjoin the particular feet.

<sup>e</sup> When different Metres are intermixed, as in the Choral Odes of the Greek Tragedians, each Verse must be scanned separately.

In a *System*, or Collection of Verses of one and the same Species, it is sufficient to mention the *general name* once for all.

When there is a Recurrency of Verses of different kinds combined together (as in the Alcaic Odes of Horace,) the law of variation must be premised.

✎ In explaining RHYTHM in its more comprehensive sense, as applied to the modulation of a Verse, we are 1. To consider the place of the *Arsis* and *Thesis*, the one being the Elevation, the other the Depression of the Voice. And 2. the place of the Cæsural Pause.

In the Iambus and Trochee, the *Arsis* (or Ictus) is invariable, being upon the long Syllable in each. The *Arsis* upon the assumed Feet will locally correspond, as nearly as may be, to the *Arsis* of the Proper Foot.

Thus in an Iambic Verse the *Arsis* will be upon the second Syllable of the Spondee, and upon its resolved Feet—if an Anapæst, on the third—if a Dactyl or Tribrach, on the second.

In a Trochaic Verse, upon the first Syllable of all the assumed Feet.

## PART II.

THE two last terms of the general name are reduced to one, for the sake of brevity, in particular cases. 1. Where a Verse of a given species consists of two feet and a half, it is called a *Penthemimer*<sup>f</sup>. 2. When it consists of three and a half, an *Hephthemimer*<sup>g</sup>. 3. When it consists of one whole Metre and a half, it is called *Hemiholius*<sup>h</sup>, which would be, at length, Dimeter Brachycatalectic<sup>i</sup>.

It would exceed the compass of my design to enumerate the various names of Verses (beside those already described) which have been occasionally adopted by the writers of Greek Prosody. I shall therefore now proceed to explain, as concisely as I can, the rules belonging to each of the nine species<sup>k</sup>.

<sup>f</sup> As consisting of five half feet.

<sup>g</sup> As consisting of seven half feet.

<sup>h</sup> As being the half of a whole Trimeter.

<sup>i</sup> To these we may add, that the last Metre of a Catalectic Verse, especially in Trochaics and Iambics, is called *Κατακλεις*.

<sup>k</sup> But it may not be improper to observe, that the causes which have given rise to other names, instead of the proper name of the species, are chiefly these :

1. The Invention, or frequent Use, of any species by a particular Poet ; in which case the general name is superseded by an *Adjective* derived from some such names as the following: *Asclepiades*—*Glycon*—*Alcæus*—*Sappho*—*Phalæcus*—*Sotades*

N. The respective situation of each Foot in a Verse is called its *place*.

Hephæstion sometimes describes the outlines of a Verse by a simple reference to the Quantity and Place; thus,

Χαῖρε μοι Πῶμα θῦγάτηρ Ἀρῆος.

Jam satis terris nivis atque diræ.

βαββ . βααβ . αβα.

Others thus :

— — —, — — —, — — —

Or thus :

Epitr. 2<sup>dus</sup>.—Choriamb.—Iamb. Syz. Cat.

N.B. The last Syllable of a Verse is considered as common, except it be Anapæstic<sup>1</sup>.

—Archilochus—Alcman—Pherecrates—Anacreon—Aristophanes—Euripides, &c.

2. It's being used in some particular civil or religious ceremony :

3. Or having been appropriated to some particular subject or sentiment.

*Prosodiacus* is an instance of the second kind, and *Paræmiacus* of the third.

Καλεῖται Προσοδιακόν, ὅτι ἐν ταῖς ἐορταῖς, ἐν αἷς προσδοοὶ  
ἐγενοντο, τοιοῦτοις μέτροις ἐχρῶντο.

Καλεῖται δὲ Παροιμιακόν, διὰ τὸ πολλὰς παροιμίας τῷ  
τοιοῦτῳ μέτρῳ γεγραφθαι.

TRICLIN.

<sup>1</sup> Ultima nil refert qualis sit syllaba versûs. BUSBY.

The Grammarians that displease Dr. CLARKE by saying that the last Syllable is *common*, only mean that a Syllable naturally short is used there in common with a Syllable naturally long :

Or in other words,

The *local* Quantity supersedes the natural quantity of the Syllable.



## CHAPTER I.

## SECTION I.

## IAMBIC METRE.

AN Iambic Verse admits in the *first*, *third*, and *fifth* place, an *Iambus* and a *Spondee*.

In the *second*, *fourth*, and *sixth*, an *Iambus* only.

Var. 1. The *Iambus* in the *odd* places may be resolved into a *Tribrach*. The *Spondee* into a *Dactyl* or *Anapæst*.

Var. 2. The *Iambus* in the *even* places (except the last) may be resolved into a *Tribrach*. An *Anapæst* is substituted for it<sup>m</sup> in the case of a *Proper Name* only<sup>n</sup>.

Observe, however, that, 1. A *Dactyl* should be avoided in *quintâ* sede. And, 2. Resolved Feet should not concur.

<sup>m</sup> Κομιζε σαντην, Αντίγῳνῃ, δομων εσω. EURIP.

Μαλιστα Φοιβῳ Τειρεσίᾱν παρ' οὐ τις αν. SOPH.

The Bishop of Hereford [Dr. HUNTINGFORD] has introduced the *Anapæst* in a similar manner—

Τροιας, Βαβυλωνος, Περσεπολεως, και Μεμφεως.

<sup>n</sup> The irregular Iambics of Aristophanes admit an *Anapæst* in the even places where there is no proper name. In the Tragic Poets this is not allowed.

## IAMBIC SYSTEMS.

## DIM. CAT.

Ου μοι μελει Γυγαιο  
 Του Σαρδεων ανακτος  
 Ουθ' αἶρεει με χρυσοις,  
 Ουδε φθονω τυραννοις.  
 Εμοι μελει μυροισι  
 Καταβρεχειν ὑπηνην·  
 Εμοι μελει ῥοδοισι  
 Καταστεφειν καρηνα.  
 Το σημερον μελει μοι,  
 Το δ' αυριον τις οιδεν ;

## Beginning with an Anapæst.

Απολοιτο πρωτος αυτος  
 Ὅ τον αργυρον φιλησας.  
 Δια τουτον ουκ αδελφος,  
 Δια τουτον ου τοκηες·  
 Πολεμοι, φονοι δι' αυτον.  
 Το δε χειρον, ολλυμεσθα  
 Δια τουτον οἱ φιλουντες.

ANACREON °.

• The Iambic *Scheme* which Professor BARNES has given in the Prolegomena to his Edition, containing some Irregularities that occur in Anacreon, ought to be applied with caution in the composition of Anacreontics.

*Pes Creticus*, which is included in the Scheme, is certainly inadmissible in *primâ sede*.

TRIMETERS, OR *Senarii*.

Εν παντι πραγει δ' εσθ' ὁμιλιας κακης  
 Κακιον ουδεν, καρπος ου κομιστεος.  
 Ατης αρουρα θανατον εκκαρπιζεται.  
 Η γαρ ξυνεισβας πλοιον ευσεβης ανηρ  
 Ναυτησι θερμοις και πανουργια τινι,  
 Ολωλεν ανδρων συν θεοπτυστῳ γενει.  
 Η ξυν πολιταις ανδρασιν, δικαιος ων,  
 Εχθοροξενοις τε και θεων αμνημοσι,  
 Ταυτου κυρησας εκδικως αγρευματος,  
 Πληγεις θεου μαστιγι παγκοινῳ δαμη. ÆSCHYL.

Optat quietem Pelopis infidus pater  
 Egens benignæ Tantalus semper dapis;  
 Optat Prometheus obligatus aliti;  
 Optat supremo collocare Sisyphus  
 In monte saxum; sed vetant leges Jovis.  
 HOR.

*Trimeters and Dimeters alternate.*

Ergo aut adultâ vitium propagine  
 Altas maritat populos:  
 Inutilesque falce ramos amputans,  
 Feliciores inserit:  
 Aut in reductâ valle mugientium  
 Prospectat errantes greges. HOR.



## NOTE (A.)

IN this place Professor PORSON's Canon (mentioned in the Preface to his *Hecuba*) naturally engages our attention. This Canon admits the Anapæst in *primâ sede* only. The passages in Æschylus and Sophocles which militate against this Hypothesis, are altered with his usual ability. He refers to a Note of MORELL, which I confess had once induced me to insert the very same Canon (for the third place) in the proof sheet of a former impression. But on further consideration I cancelled that part of the sheet. For

1. I was not convinced by MORELL's reason for rejecting the Anapæst in 3<sup>tiâ</sup> sede, which is this: "Quia Anapæstus in tertîâ sede Cæsura sive Comma quo Versus debet dividi, pessundaret, et exinde Versum redderet δυσμυσον." I could not perceive that the following verses deserved the name of δυσμυσοι:

Λεξει τον αυτον αριθμον, ουκ εγω κτανον.

Κακον κακως νιν αμοιρον εκτριψαι βιον.

Spes nuper altera, prima nunc Britannîæ.

And if we read them thus, changing the Anapæst into a Tribrach, the difference in point of harmony is inconsiderable:

Λεξει τον αυτον αρθμον, ουκ εγω κτανον.

Κακον κακως νιν αμορον εκτριψαι βιον.

At any rate, MORELL's case concerning the Cæsural pause does not apply to the Anapæst in 5<sup>ta</sup> sede:

Θρασειαν ωραιαν τε, και πιθανην αμα.

Συ Πλουτος ούτως αθλιως διακειμενος.

Cælo receptus grande depositum tibi.

Et arcuati quâ patet spatium ætheris.

2. Hephæstion's authority is adverse to such a restriction. Had he meant to confine the Anapæst to the first place in the *Ιαμβοποιιοι και τραγικοι*, he would have said so at once. Instead of which, having enumerated the Anapæst among the legitimate

feet which belong to an Iambic Verse, he lays down some distinctions between the use of the Anapæst by the *Ιαμβοποιοι* and the Comic Poets : And by way of argument he afterwards says, *Εἰ τοιῶν τὸν σπονδαίων ἐν τοῖς ἀρτίοις οὐ δεχεται, οὐδὲ τὸν ἀπ' αὐτοῦ λυθέντα ἀναπαιστον οφείλει δεχέσθαι. Πὰρ μὲν οὖν τοῖς ἰαμβοποιοῖς τούτῳ σωζεται, παρὰ δὲ κωμικοῖς, οὐ λῆαν ἀντιποιούμενοις συμμετρίας, οὐκετι.* Thus, while he assumes a reason for the Anapæst being rejected in the 2<sup>d</sup> and 4<sup>th</sup> places in the more correct systems of the *Ιαμβοποιοι*, he is silent on the subject of its being rejected by them in the 3<sup>d</sup> and 5<sup>th</sup>.

The inference is, that he considered the Anapæst as admissible, by the *Ιαμβοποιοι*, as well as by the Comic Writers *ἐν ταῖς περιτταῖς*.

3. If a Dactyl, which occurs so frequently in 3<sup>rd</sup> sede, particularly in Euripides, is allowed in a correct Iambic, there seems to be no reason why the Spondee in the same place should not be resolved into an Anapæst.

[The rejection of the Dactyl in 5<sup>th</sup> sede is in some measure accounted for by MORELL, because in that place it would make the Iambic Senarius too much resemble the conclusion of a lame Heroic.]

On this controverted point Students must judge for themselves. If they should be of opinion that the Professor has established his point, that the Anapæst occurs *rarissime vel nunquam* in the third and fifth, as far as the Tragic Drama of the Greeks is concerned, they will observe that the question still remains open how far this ought to be a general rule for the Iambic System, and for compositions not Dramatic. In making this remark, I flatter myself I shall not be considered as undervaluing his masterly researches. I will only add, that in respect of a general rule for correct composition, I incline at present to those authorities which approve of the occasional insertion of an Anapæst in the Third and Fifth.

Professor PORSON's book will afford much information to those Students that wish to pursue this subject beyond the limits which the plan of this Analysis admits.

It will be a real subject of regret, that his design of completing the proof of this Canon, by an examination of Euripides, should have been prevented by his premature death.

That he intended it, is evident from these words :

Equidem omnia, quæ regulæ nostræ contraria observavi, aut sanare, aut adversariis eripere posse videor.

Ea, quæ Euripideæ fabulæ suppeditant, singula, ubi occasio postulabit, examinabo. Pref. p. vi.

The first Verse which he examines (from Sophocles) is the 524th Verse of the Ajax—

Οὐκ ἂν γένοιτο ποθ' οὗτος ευγενὴς ἀνὴρ.

And among other emendations mentioned in the Preface, he prefers

Οὐποτε γένοιντ' ἂν οὗτος ευγενὴς ἀνὴρ.

In the Supplement [Note G] he resumes the subject, and at last accepts Hermann's εθ' οὗτος—

Οὐκ ἂν γένοιντ' εθ' οὗτος ευγενὴς ἀνὴρ.

On the first of these emendations I will take the liberty to observe, that the alteration and transposition is not inconsiderable; on the second, that *επι* does not so sufficiently express the force of the sentiment as *ποτε* does in conjunction with *ευγενὴς*.

[The depravity of an Ingrate is denoted by *ποτε* in a retrospective view.]

If the Anapæst *must* be banished, I prefer Professor Porson's emendation.

## SECTION II.

## TROCHAIC METRE.

A TROCHAIC Verse admits in the *odd* places a *Trochee* only<sup>p</sup>. In the *even* places, a *Trochee*<sup>q</sup>, and a *Spondee*<sup>r</sup>.

The *Trochee* may in any place be resolved into a *Tribrach*; and the *Spondee* into a *Dactyl* or *Anapæst*.

<sup>p</sup> It is unnecessary to adduce the words of *Hephæstion* so often quoted by writers in this place. It is evidently his opinion, that a *Spondee* or *Dactyl* in the odd places is as much to be avoided in a *Trochaic*, as a *Spondee* or *Anapæst* in the even places of an *Iambic* Verse.

Some instances to the contrary may be found in *Aristophanes* and in *Seneca*. But these are only in long Verses. Hence Dr. BUSBY: “*Sappho et Phalæcus pedibus cecinere Trochæis*,” referring (as it appears by the scheme) to such Verses as these, having *Dactyls* in the odd places,

Jam sa | tis ter | RIS NIVIS | atque | diræ.  
FLUMINA | constite | rint a | cuto :

adds very properly, as a mark of their peculiarity, that such *Trochaics* were *ex sua incude*, and not in the usual form.

<sup>q</sup> Κεῖσεται τᾱλᾱς.

*Penthem.* SOPH. E. 248.

<sup>r</sup> Μᾱτῆρ αἰσχυρᾱς ἔμᾱς.

A. 174.

Non ebur neque aureum.

} *Hephthem.*

Ἦ λοῖγῶ πῶ | ρεῦεται.



A Dactyl in the odd places, occurs only in the case of a *Proper*<sup>s</sup> *Name*.

Trochaic Verses are mostly *Catalectic*. A System of them generally consists of *Catalectic*<sup>t</sup> *Tetrameters*: sometimes of *Dimeters Catalectic* and *Acatalectic* intermixed.

In *Tetrameters*, the *second*<sup>u</sup> *Metre* should always end with a word.

<sup>s</sup> Σὺγγρόνων τ' εἰ | μῆν, Πύλαδῆν τε | τὼν τὰ δὲ ξύν | δρωῖντά μοι.  
EUR. Or. 1566.

<sup>t</sup> Πρὸς δόμοῦς στεῖχόντ᾽ παῦσῶ τοῦς πᾶρεστῶτάς γούους.  
EUR. Ph. 1331.

<sup>u</sup> The precept and example is given by *Terentianus* in the same Verses:

———— Finis ut *quarti* pedis  
Nominis verbive fine comma primum clauderet.

The same is confirmed by DAWES and MORELL, who assert that the rule is invariably observed by the Tragic Poets.

An exception is made in favour of a *privative*, and of *Prepositions prefixed*.

Ταῦτά μοι δι | -πλῆ μερίμν' ἄ | φραστός ἐστίν | ἐν φρεσιν.  
ÆSCHYL. Pers. 165.

Professor PORSON does not admit the propriety of this exception, and thus alters the Verse:

Ταυτα μοι μεριμν' αφραστος εστιν εν φρεσιν διπλη.

## TROCHAIC SYSTEMS.

## DIM.

Πωλε Θρηκη, τι δη με,  
 Λοξον ομμασι βλεπουσα,  
 Νηλεως φευγεις, δοκεις δε  
 Μηδεν ειδεναι σοφον ;  
 Ισθι τοι, καλως μεν αν τοι  
 Τον χαλινον εμβαλοιμι  
 Ἕνιας δ' εχων στρεφοιμι  
 Αμφι τερματα δρομου·  
 Νυν δε λειμωνας τε βοσκειαι,  
 Κουφα τε σκιρτωσα παιζεις,  
 Δεξιον γαρ ἵπποπειρην  
 Ουκ εχεις επεμβατην.

ANACR.

## DIM. CAT.

Μηδε τις κικλησκειτω  
 Ξυμφορα τετυμμενος,  
 Τουτ' επος θροουμενος,  
 Ω Δικα,  
 Ω θρονοι τ' Εριννυων.  
 Ταυτα τις ταχ' αν πατηρ  
 Η τεκουσα νεοπαθης  
 Οικτον οικτισαιτ'· επει  
 -δη πιτνει δομος Δικας.

ÆSCHYL.

## TETRAM. CAT.

Μητερ, ου λογων αγων εστ', αλλ' αναλωται χρονος  
 Ούν μεσῳ ματην' περαινει δ' ουδεν ἡ προθυμια·  
 Ου γαρ αν ξυμβαιμεν αλλως, η 'πι τοις ειρημενοις,  
 'Ωστ' εμε, σκηπτρων κρατουντα, τησδ' ανακτ' ειναι χθονος.  
 Των μακρων δ' απαλλαγεισα νουθετηματων μ' εα·  
 Και συ τωνδ' εξω κομιζου τειχεων, η κατθανει.

EURIP.

Artium parens et altrix Græca diligentia est :  
 Literarum porro curam nulla gens attentius  
 Repperit, polivit usque finem ad unguis extimum :  
 Quod Latinus æmulando, nec satis fidens sui,  
 (Exitus nam nostra lingua non capit tam plurimos)  
 Attamen fandi paravit non secundam copiam.

TERENTIANUS MAURUS.

## SECTION III.

## ANAPÆSTIC METRE.

AN Anapæstic Verse, without *any*<sup>x</sup> restriction of places<sup>y</sup>, admits either an *Anapæst*<sup>z</sup>, *Spondee*, or *Dactyl*.

Anapæstic Verses are sometimes *intmixed* with other species, but are oftener in a *detached System* by themselves.

A *System* is chiefly composed of *Dimeters*; and is most correct under the following circumstances:

1. When each *Foot*, or at least each *Syzygy*, ends with a Word<sup>a</sup>.

<sup>x</sup> Κατα πασαν Χωραν.

HEPH.

<sup>y</sup> Except the Dimeter Catalectic, called *Parœmiacus*, which requires an Anapæst in the last place but one, and is incorrect, when a Spondee is found there.

<sup>z</sup> In some instances the *proper* foot is resolved into a Proceleusmatic.

<sup>a</sup> The *first* of the two following Verses is more correct than the *second*:

Zeus γαρ μεγαλης γλωσσης κομπους  
Ενοπλος γαρ επ' αυτον επενθρωσκει,



2. When the *last Verse*<sup>b</sup> but one of the System is *Monometer*<sup>c</sup> *Acatalectic*; and the *last, Dimeter Catalectic*; with an Anapæst in the second Metre.

In a System, this peculiar property is to be observed: That the last Syllable of each verse is *not common* (as in other species), but has its Quantity subject to the same restrictions, as if the Foot, to which it belongs, occurred in any *other place* of the Verse<sup>d</sup>.

A Series therefore of Anapæstic Verses, consisting of one or more Sentences, is to be constructed, as if each Sentence was only a single<sup>e</sup> Verse.

<sup>b</sup> Επ' ακρων ηδη

Νικην ὁρμωντ' αλαλαξαι.

SOPH. Ant. 134.

<sup>c</sup> The Monometer Acatalectic is called an *Anapæstic Base*. This is sometimes dispensed with in a System: the *Paræmiacus* rarely.

<sup>d</sup> Η πολλὰ βροτοῖς ἐστὶν ἰδοῦσῖ

Γινῶναι· πρὶν ἰδεῖν δ', οὐδεὶς μᾶντις

Τῶν μελλοντῶν ὅ, τι πράξει.

SOPH. Aj. ad finem.

<sup>e</sup> Η πολλᾶ βροτοῖς | ἐστὶν ἰδοῦσῖ | Γινῶναι πρὶν ἰδεῖν | δ', οὐδεὶς  
μᾶντις | τῶν μελλοντῶν | ὅ, τι πράξει.

Hence, if the last Foot of a Verse, in the middle of a Sentence, begins *as* an Anapæst or Spondee, its last Syllable must be long—*naturally*<sup>f</sup>—or by *position*<sup>g</sup>, &c.

If it begins *as* a Dactyl<sup>h</sup>, the last Syllable must be in like manner short.

The Rule is dispensed with only at the end of a Sentence, where a *Tribrach*, *Cretic*, or *Trochee*, sometimes supply the place of an *Anapæst*, *Dactyl*, or *Spondee*; but in no other case<sup>i</sup>.

There is a species of Anapæstic Verses, called *Aristophanaic*<sup>k</sup>, which are Catalectic Tetrameters.

The Verse, by some called *Proceleusmatic*<sup>l</sup>, being composed of Feet isochronal to an Anapæst, and ending for the most part with that Foot, falls under the title of Anapæstic.

<sup>f</sup> Ὑπερεχθαιρει | Καὶ σφας ἔσιδῶν. SOPH. Ant. 130.

<sup>g</sup> Εἰς ἀρθμον εμοὶ | καὶ φιλοτητᾶ  
Σπενδων.——— ÆSCHYL. Prom. 191.

Position extends to the first Syllable of the *next* Verse; as in the preceding instance.

<sup>h</sup> Σεμνὰ τε θεῶν παῖδες Ἐρῖννῆς  
Ἀδίκως θνησκονταὶ ὁρατε.

<sup>i</sup> On the subject of the Anapæstic *Συναφεία*, see Dr. BENTLEY'S *Phalaris*, page 132, where the objections of the Hon. Mr. BOYLE are refuted, and the whole subject examined with the usual accuracy and acuteness of that great Critic.

<sup>k</sup> Φανερόν μιν ἐγὼ γ' | οἶμαι γινῶναι | τοῦτ' εἶναι πα | σὶν  
ὁμοίως.

<sup>l</sup> Πρὸς ἐμὸν ὃ | μογενετο | ρα. EUR. Ph. 167.  
Τίς ὄρεᾶ | βαθυκόμῃ | τᾷδ' ἐπέσῃ | τῷ βροτῶν.

Perit ab it avipedis animula leporis.

Τὰ Προκελευσματικά Μετρα, εἰ εὐρεθῇ, δηλονότι καὶ  
Ἀναπαιστικά εἰσι. HERH. Sch. p. 11.

## ANAPÆSTIC SYSTEMS.

Δηλον εμοι γ' ὥς φορβῆς χρεῖα  
 Στιβον ογμενει τονδε πελας που.  
 Ταυτην γαρ εχειν βιοτης αυτου  
 Λογος εστι φυσιν, θηροβολουντα  
 Πτηνοις ιοις στυγερον στυγερωσ'  
 Ουδε τιν' αυτω  
 Παιωνα κακων επινωμαν.

Another System *without* the Base.

Ω δεινον ιδειν παθος ανθρωποις,  
 Ω δεινοτατον παντων ὅς' εγω  
 Προσεκυρσ' ηδη. Τις σ', ω τλημον,  
 Προσεβη μανια; τις ὁ πηδησας  
 Δαιμων μειζονα των μηκιστων  
 Προς τη ση δυσδαιμονι μοιρα;  
 Φευ, φευ, δυσταν'· αλλ' ουδ' εσιδειν  
 Δυναμαι σε, θελων πολλ' ανερεσθαι,  
 Πολλα πυθεσθαι, πολλα δ' αθρησαι.  
 Τοιαν φρικην παρεχεις μοι.

SOPH.

## Systems of Parœmiaci.

Σιγαν νυν ἅπας εχε σιγαν·  
 Και παντα λογον ταχα πευσει·  
 Ἕμιν δ' Ἰσακη πατροις εστι.  
 Πλεομεν δ' ἄμ' Οδυσσεϊ θειῳ.

CRATIN.

Qui se volet esse potentem,  
 Animos domet ille feroces :  
 Nec victa libidine colla  
 Fœdis submittat habenis.  
 Etenim licet Indica longe  
 Tellus tua jura tremiscat,  
 Et serviat ultima Thule,  
 Tamen atras pellere curas,  
 Miserasque fugare querelas  
 Non posse, potentia non est.

BOET. De Cons. Phil.

#### TETRAM. CAT.

Ω της μεγαλης σοφιας επιθυμησας ανθρωπε παρ' ἡμων,  
 Ὡς ευδαιμων εν Αθηναιοις και τοις Ἑλλησι γενησει,  
 Ει μνημων ει και φροντιστης, και το ταλαιπωρον ενεστιν  
 Εν τη ψυχῃ, και μη καμνεις μηθ' ἔστως, μητε βαδιζων,  
 Μητε ῥιγων αχθει λιαν, μητε γ' αριστην επιθυμεις.  
 Οινου τ' απεχει και γυμνασιων, και των αλλων ανοητων,  
 Και βελτιστον τουτο νομιζεις, ὅπερ εικος δεξιον ανδρα,  
 Νικαν πραττων και βουλευων και τη γλωττη πολεμιζων.

ARISTOPH.



## SECTION IV.

## DACTYLIC METRE.

A DACTYLIC Verse is composed solely of *Dactyls* and *Spondees*. In this species *one Foot*<sup>p</sup> constitutes a Metre.

The Common *Heroic* is *Hexameter Acatalectic*, having a *Dactyl* in the *fifth* Metre, and a *Spondee* in the *sixth*.

Though an *Heroic* Verse is confined to a smaller number of admissible Feet than an *Iambic* Verse, several licences are allowed, which are not used in the latter.

The most considerable, are :

1. <sup>q</sup> The lengthening a short Final Syllable in certain cases.

<sup>p</sup> Κατὰ Μονοποδιαν μετρεῖται τὰ Δακτυλικά.      ΗΕΡΗ.  
The Dactylic Hexameter,

Panditur interea domus omnipotentis Olympi,  
becomes *Anapæstic Trimeter Catalectic* by taking away one Syllable :

Patet interea domus omnipotentis Olympi.

<sup>q</sup> Εκπερσαι Πριαμοιο πολιν, εὐ δ' οἰκαδ' ἴκεσθαι.

This is done not only at the place of the Cæsural Pause, but sometimes even on other final Syllables, whose emphasis is increased by their beginning a Foot :

[Besides the principal Cæsura, the term *Cæsura* is applied by some writers to each of these final Syllables cut off from a Word after a Foot is completed.]

Τοῦ ὁμοισιν ἐχῶν ἀμφηρέφεᾶ τε φαρερῆν.

Π. α'. 45.

This license is improper in Verses shorter than Hexameters.

Scholars

2. The Hiatus<sup>r</sup>, or the concurrence of two Vowels in contiguous words.

3. The Ionic Dialect also, which rarely occurs in the Iambics of the Greek Tragedians, affords great variety in the construction of Epic Verses.

That irregular sort of Dactylics, which Hephæstion calls *Æolics*, admits in the first Metre any Foot of two Syllables: the rest must be all Dactyls,

Scholars have not yet determined the grounds of this licence. Dr. CLARKE says: "in fine vocis, propter Pausam quâ Vox finitur, Syllaba aliqui brevis produci potest." Dr. MORELL says: "Causa est, quia mora in illâ syllabâ quædam sit, unde Mansio vocatur, et quia ictus pronunciationis, ut quidam loquuntur, in hanc Versûs partem cadit." Mr. TYRWHITT and Bp. CLEAVER are of opinion, that it is not merely the Pause upon the Syllable, that is sufficient to account for it; but that we are to conceive an additional quantity of time interposed, to supply the absence of the actual length of the Syllable, after the manner of a Rest in Music.

The remarkable instance in the 172nd Verse of the third Book *φιλε ἔκυρε δεινος τε*, must be accounted for by the interposition of the *Æolic Digamma*, to which we must also refer several instances of initial Syllables made long in the *Iliad*.

Ὅς ἦδη τα τ' εὐντα, τὰ τ' εσσομενα, προ τ' ευντα.

α'. 70.

Επειδὴ τονδ' ἀνδρα θεοὶ δαμασασθαι ἐδωκαν.

See DAWES'S Misc. Crit. and Bp. BURGESS'S excellent Notes.

<sup>r</sup> 1. When the Word ends with a short Vowel,

Ἀλλ' ἀκευσα καθησο, εμψ δ' επιπειθεο μυθψ.

Il. α'. 565.

2. When the word ends with a long Vowel or Diphthong, in which cases the Syllable may either be long without Elision, or short on the supposition that the latter of the component Vowels is cut off:

Κουριδης αλοχου, επει ου ἔθεν εστι χερειων.

Ουκ εθελον δεξασθαι' επει πολυ βουλομαι αυτην.

except when the Verse is Catalectic, and then the Catalectic part must be a part of a Dactyl.

A second sort of Dactyls, which the same Author terms *Logædics*<sup>s</sup>, require a *Trochaic Syzygy* at the end, all the other Feet being Dactyls.

<sup>s</sup> *Kaī rĩs ěp' | ěσχᄁrĩ | aĩśĩv oĩkeĩs.*

*Flumina | constite | rint a | cuto.*

This sort is more properly referred to the Title (*Ασυναρτητοί*) in Part II.

## DACTYLIC SYSTEMS.

## HEXAMETERS.

Ενθ' αυ Τυδειδῃ Διομηδεῖ Παλλας Αθηνῃ  
 Δωκε μενος και θαρσος, ἰν' εκδηλος μετα πασιν  
 Αργειοισι γενοιτο, ἰδε κλεος εσθλον αροιτο.  
 Δαιε οἱ εκ κορυθος τε και ασπιδος ακαματον πυρ,  
 Αστερ' οπωρῖνῳ εναλιγκιον, ὅστε μαλιστα  
 Λαμπρον παμφαινησι λελουμενος Ωκεανοιο.

HOM.

Εν δ' επεσ', ὡς ὅτε κυμα θοῇ εν νηϊ πεσησι  
 Λαβρον ὑπαι νεφεων, ανεμοτρεφες· ἡ δε τε πασα  
 Αχνη υπεκρυφθη, ανεμοιο δε δεινος αητης  
 Ἰστιῳ εμβρεμεται· τρομεουσι δε τε φρενα ναυται  
 Δειδιοτες· τυτθον γαρ ὑπ' εκ θανατοιο φερονται.

HOM.

## DACTYL. TRIM. or ANTISP. D. C.

Αἱ Μουσai τον Ερωτα  
 Δησασai στεφανοισι,  
 Τῳ Καλλι παρεδωκαν·  
 Και νυν ἡ Κυθερεια  
 Ζητει, λυτρα φερουσα,  
 Λυσασθai τον Ερωτα·  
 Καν λυση δε τις αυτον,  
 Ουκ εξεισι, μενει δε·  
 Δουλευειν δεδιδακται.

ANACR.



## HEXAM. et TETRAM. alternate.

Albus ut obscuro deterget nubila cœlo  
 Sæpe Notus, neque parturit imbres  
 Perpetuôs : sic tu sapiens finire memento  
 Tristitiam vitæque labores  
 Molli, Plance, mero : seu te fulgentia signis  
 Castra tenent, seu densa tenebit  
 Tiburis umbra tui. — HOR.

## ELEGIAC.

Πεπνυσο, μηδ' αισχροισιν επ' εργασι μηδ' αδικοισι  
 Τιμας μηδ' αρετας ἐλκεο, μηδ' αφενος.  
 Ταυτα μεν οὕτως ισθι· κακοισι δε μη προσομιλει  
 Ανδρασιν, αλλ' αιει των αγαθων εχεο.  
 Και τοισιν μετα πινε και εσθιε, και μετα τοισιν  
 Ἴζε, και ἀνδανε τοις ὦν μεγαλη δυναμις.  
 Εσθλων μεν γαρ απ' εσθλα μαθησεαι· ην δε κακοισι  
 Ξυμμιχθης, απολεις και τον εοντα νοον.  
 THEOGN.

## SECTION V.

## CHORIAMBIC METRE.

THE construction of an ordinary Choriambic Verse is very simple. Each <sup>t</sup> Metre, except the last, is a *Choriambus*, and the last <sup>u</sup> an *Iambic* <sup>x</sup> *Syzygy*, entire or Catalectic.

The Iambic Syzygy is sometimes <sup>y</sup> found at the beginning, and in long Verses, in other places; but this happens less frequently.

<sup>t</sup> Τεγγομενος | κῶμᾱς λῦγρᾱς.  
Lydia dic | per omnes.

<sup>u</sup> A pure Choriambic according to Hephæstion, excludes every foot but the proper one. He also says, that a Choriambus, or even a Dactyl, is found sometimes in the last place; of which he gives examples, but does not recommend such a construction.

<sup>x</sup> An Iambic Syzygy is here used for *two Iambic Feet* in succession; but a Spondee and Iambus, or third Epitrite, are often thus denoted.

<sup>y</sup> Ἑρῶς ἀνὶ | κᾱτ᾽ ἡ μάχαν. SOPH. Ant. 793.

Φρῆνᾱς πᾶρᾱσπᾱς ἐπὶ λῶβῃ. Ibid. 804.

Ἑμοὶ ξῦνεί | ἦς δια παν | τῶς εὐφρων. Aj. 715.

Dr. MORELL does not allow an Iambic Syzygy at all in a Choriambic Verse, except κατ' ἀντιπαθειαν: which opinion is directly contrary to that of Mr. HEATH, who admits that there is a sympathy between Iambic and Choriambic Metre.

If any other <sup>z</sup> Foot of four <sup>a</sup> Syllables is joined with a Choriambus, the Verse is then more properly called *Epi-choriambic*.

<sup>z</sup> The Ionics and Pæons only excepted.

Τερψίς ἐπέστ | αἱ γένοϊμαν.

Κοῦπ' οὔτ' αὐθις ἀλλὰ μ' ὅ παγκοῖτας.

Ποικίλ' ὄφρ' ὄν' ἀθ' ἄν' ἄτ' Ἀφροδίτα.

Jam satis ter | ris nivis at | que diræ.

If a Pæon is joined with a Choriambus, the Verse has the appearance, and, with some, the name of an Epi-choriambic ; but is here referred to another Title.

<sup>a</sup> In Trimeters, the irregular Feet, according to Hephæstion, are usually found at the beginning ; the remainder being a regular Choriambic.

A *Double Trochee* or *second Epitrite* are chiefly used.

## CHORIAMBIC SYSTEMS.

## DIM. CAT.

Οὐκ εἶτος, ὦ γυναῖκες,  
 Πᾶσι κακοῖσιν ἡμᾶς  
 Φλῶσιν ἕκαστος' ἀνδρες.  
 Δεῖνα γὰρ ἐργὰ δρῶσαι  
 Λαμβανόμεσθ' ὑπ' αὐτῶν.     ARISTOPH.

Videro si novelli  
 Versus erit Poetæ :  
 Lex tamen una Metri est.  
 “ Inachiaë puellæ,  
 Seu bovis ille custos.”  
 Colon et hoc in usu  
 Carminis est Horatî.

## TETRAM. CAT.

Jane pater, Jane tuens, Dive, biceps, biformis,  
 O cate rerum sator, O principium Deorum,  
 Stridula cui limina, cui cardinei tumultus,  
 Cui reserata mugiunt aurea claustra Mundi.  
SEPTIMIUS AFER.

Choriamb. Dim. with Epichoriambic—Tetram.  
 Both Catalect.

Lydia, dic, per omnes  
 Te Deos oro, Sybarin cur properes amando  
 Perdere ? cur apricum  
 Oderit campum, patiens pulveris atque Solis ?  
HOR.



**Sapphic System**—consisting of Epichoriambic and Adonic Verses.

Ποικιλοφρον', ἀθανατ' Ἀφροδιτα,  
 Παι Διος δολοπλοκε, λισσομαι σε,  
 Μη μ' αἵταισι, μηδ' ἀνιαισι δαρνα,  
 Ποτνια, θυμον—  
 —Ἐλθε μοι καὶ νυν, χαλεπαν δὲ λυσον  
 Ἐκ μεριμναν, ὅσσα δὲ μοι τελεσσαι  
 Θυμος ἱμειρει, τελεσον, συ δ' αὐτα  
 Ξυμμαχος εἶσο.

## SECTION VI.

## ANTISPASTIC METRE.

AN Antispastic Verse, in its most usual form<sup>b</sup>, is constructed as follows :

In the *first* place, beside the proper foot, is admitted any foot of four Syllables, ending like an Antispastus in the two last Syllables; *i. e.* either ∪ — — ∪, — — — ∪, ∪ ∪ — ∪, — ∪ — ∪.

In the *intermediate* places, only an *Antispastus*.

In the *last*, an Iambic Syzygy complete or Catalectic, or an incomplete Antispastus.

There is scarce any limit to the varieties in this species. The following are the most usual.

<sup>b</sup> Κλῦεῖν μᾶτῃ | τε.

Φῆρῶ πῆματα.

These Penthemimers are called *Dochmiac Verses*.

Θρωποῦ δεῖνός | τῆρόν πελει. . . . . SOPH. Ant. 340.

Πόντου χεῖμῃ | ρῖψῃ νότῳ. . . . . Ibid. 342.

These are called *Glyconian*.

Ηλθεῖς ἐκ πῆ | ρᾶτῶν γας ἔ | λῆφᾶντῖνᾶν.

This is an *Asclepiadean*.

Κροῦνιδᾶ βᾶ | -σίλῃος γε | νός Αἰᾶν τὸν | ἀρίστων πόδ' |  
Αχιλλᾶ.

1. In short Verses, the proper foot frequently vanishes, and the Verse consists of one of the above-mentioned <sup>c</sup> feet and an Iambic Syzygy.

2. All the *Epitrites* <sup>d</sup>, except the *second*, are occasionally substituted in the several places of the Verse, particularly the fourth Epitrite in the second.

3. If an *Antispastus* begins the Verse, and three <sup>e</sup> Syllables remain, whatever those Syllables are, the Verse is Antispastic, because they may be considered as a portion of some of the admissible feet, or of some of them resolved.

4. In long <sup>f</sup> Verses, an Iambic Syzygy sometimes occurs in the *second* place, and then the *third* place admits the same varieties as the *first*.

<sup>c</sup> Κῖνῆσαῶ | χᾷλινω.

This Hephthemimer is called *Pherecratian*.

<sup>d</sup> Κῶλπῶ σ' ἐδεξ | -ανθ' ᾠγναῖ Χᾷ | -ρῖτῆς Κρῶνῶ.

This is *Alcmaic*.

<sup>e</sup> Γῆγωνῆτῆ | ον οπι.

PIND.

<sup>f</sup> Ἥριστῆσᾶ | μὲν ἱρῖοῦ | λῆπτου μῖκρῶν | ἄποκλας.

This may be divided into two Glyconians.

For a copious account of the varieties of Antispastic Metre, consult Dr. CHARLES BURNEY'S *Tentamen de Metris Æschyli* [1809], and Professor GAISFORD'S *Notes to his Edition of Hephæstion* [1810], to which we may also add the exceptions taken to the Antispastic Canon by HERMANN in his *Book De Metris* [1796], who appears to have been the first that rejected the admission of Pæon <sup>3</sup><sup>tius</sup> and Double Trochee in primâ sede. Dr. Burney rejects the former, but allows the latter in certain forms of Antispastics. Professor Gaisford also rejects Pæon <sup>3</sup><sup>tius</sup>.

The best distinction appears to be this.—That the two latter forms of the Canon are rarely to be found in Dochmiacs.

## ANTISPASTIC SYSTEMS.

## DIM. ACAT. ET HYPERCAT.

Μη φνναι τον άπαντα νι-  
 -κα λογον· το δ', επει φανη,  
 Βηναι κειθεν όθεν περ ήκει,  
 Πολυ δευτερον, ως ταχιστα.  
 'Ως ευτ' αν το νεον παρη,  
 Κουφας αφροσυνας φερον,  
 Τις πλαγχθη πολυμοχθος εξω ;

'Οστις του πλεονος μερους  
 Χρηζει, του μετριου παρεις,  
 Ζωειν, σκαιουσναν φυλασσων  
 Εν εμοι καταδηλος εσται.

Ακτις αελιου, το καλ-  
 -λιστον έπταπυλω φανεν  
 Θηβα των προτερων φας,  
 Εφανθης ποτ', ω χρουσεας

} Glyconian.

'Αμερας βλεφαρον

Διρκαιων ύπερ.

'Ρεεθρων μολουσα ———

} Dochmiac.

Ετλα και Δαναας ουρανιον φως  
 Αλλαζαι δεμας εν χαλκοδετοις  
 Αυλαις· κρυπτομενα δ' εν  
 Τυμβηρει θαλαμω κατεζευχθη.

Ζευχθη δ' οζυχολως παις ό Δρυναντος,

Ηδωνων βασιλευς, κερτομοις

Ωργαις, εκ Διονυσου,

Πετρωδει καταφρακτος εν δεσμω.

SOPH.



## SECTION VII.

## IONIC METRE A MAJORE.

AN Ionic Verse admits a *Trochaic*<sup>h</sup> *Syzygy* promiscuously with it's *proper Foot*.

Var. 1. The *second*<sup>i</sup> *Pæon* is sometimes found in the first place. And,

Var. 2. A *Molossus* (---) in an *even* intermediate place, with a *Trochaic Syzygy*<sup>k</sup> following.

<sup>h</sup> The Verse never ends with the proper Foot complete: but has either a *Trochaic Syzygy*, or the proper Foot *incomplete*.

Εἰ μῆ τᾷδ᾽εἰ | χεῖρ'οἰδεῖκτ᾽αῖ. SOPH. Œd. T. 920.

Has cum gemi | na compede | dedicat ca | tenas.

MART. II. 29.

Πλουσιος τις | εστιν, το με | γα πτωμα φο | βειται.

Pansa optime | Divos cole | vis si bonus | esse.

These last are Tetrameter Brachycat. called *Sotadic Verses*.

<sup>i</sup> Τί δεῖ μ᾽εἰ | ρεῦειν. SOPH. Œd. T. 915.

Δικᾶς ᾄφ'οἰ | βῆτ'οἰ οὐδ᾽εἰ. Ib. 904.

Πῶς τῆρεν | ἀνθ'ος μᾶλ'αῖ | κ'ον μᾶτεῦσαι.

Αει πυκι | ναις δροσοις. Aj. 1226.

Αει κατε | χ'ων ἄνῃξ'εἰ | μ᾽εν ξίφους. Ph. 343.

<sup>k</sup> This restriction prevents the concurrence of too many long Syllables.

Καὶ κακῶς ᾄ | νειλῆν τ'ον | Σῶκρ᾽ατῆν 'οἰ | κ'οσμ'ος. SOTAD.

Var. 3. The *second Pæon* is occasionally joined to a *second* or *third* Epitrite, so that the two Feet together are equal in time to two Ionic Feet. This is called an *Ανακλασις*<sup>1</sup>, the defect in time of the preceding foot being in this case supplied by the redundant time of the subsequent. And,

The Verse so disposed is called *Ανακλωμενος*.

Var. 4. Resolutions of the long<sup>m</sup> Syllable are allowed in all possible varieties.

If the three remaining *Pæons*, or the second Pæon in any place but the first, without an *Ανακλασις* : Or,

If an Iambic<sup>n</sup> Syzygy or third Epitrite—a Choriambus, or any of the discordant Feet of four Syllables, be found in the same Verse with an Ionic Foot, the Verse is then termed *Epi-ionic*.

<sup>1</sup> Mr. HEATH has the following Note on Ver. 126 of ÆSCHYL. Prometh. Vincit. “Nunquam revera *Ανακλασιν* locum habere posse, nisi in Versu Ionico *a minore* ;” in which he seems to have overlooked this passage of Hephæstion :

Ενιοτε δε εναλλαξ, τας Ιωνικας ταις Τροχαϊκαις παραλαμβανουσιν, αντι μεν των Ιωνικων εσθ' οτε τας δευτερας Παιωνικας παραλαμβανοντες, αντι δε των εξασημων Τροχαϊκων, εσθ' οτε τας επτασημους Τροχαϊκας.

Δεδῶκε μὲν | ᾠ σέλαῖνᾱ | καὶ πληῖᾱ | δῆς μέσαι δῆ.

<sup>m</sup> Τινᾶ θεῶν, τῖν' | ᾠ Ηρῶᾱ. PINDAR.

The first foot is a *Double Trochee* resolved.

Τι γαρ εσμεν ὁ | λως, η ποδα- | πης γεγοναμεν | ὕλης ;  
Στοχασαι κατα | σεαντον, το βι | ωτικον νο- | ησᾶς.

<sup>n</sup> Quid ō mīser | te perdis a | more frustra.

## IONIC SYSTEMS.

## TRIM. BRACHYC.

Πληρης μεν φαινειθ' ἅ σελανα,  
Αἱ δ' ὥς περι βωμον εσταθησαν. SAPPH.

## TETRAM. BRACHYC.

Εἰ καὶ βασιλεὺς πεφυκάς, ὥς θνητὸς ἀκούσων.  
\* Ἐὰν χρυσοφόρος, τοῦτο τύχης ἐστὶν ἐπαρμα.  
Ἐὰν ἀλαζονής, τοῦτ' ἀνοίας ἐστὶ φρύναγμα.  
Ἐὰν δὲ σωφρόνης, τοῦτο θεῶν δῶρον ὑπαρχεῖ.  
Ἦ σωφροσύνη παρεστίν, εἰ μὲτρης σεαυτὸν.  
Σωκράτην ὃ κόσμος πεποίηκεν σοφὸν εἶναι,  
Καὶ κακῶς ἀνείλεν τὸν Σωκράτην ὃ κόσμος,  
Ἐν τῇ φυλακῇ, κώνειον ὅτι πίων τεθνήκε.  
Κύνες οἱ κατὰ Θράκην Εὐριπίδην ἐτρώγον.  
Τὸν θεῖον Ὀμηρὸν λιμὸς κατεδάπανησεν.  
Ἀγαθὸς, εὐφύης, δίκαιος, εὐτυχὴς ὅς ἐάν ῃ,  
Τοῦ φθόνου λαβεῖν δεῖ μερίδα, μῶμον ἐχεῖν δεῖ.  
SOTAD.

Tradunt homines, Secta quibus Pythagorea est,  
Arcana secuti physicis remota causis,—  
Voces numeri non similes habere summas;  
Et nomina tradunt ita literis peracta,  
Hæc ut numeris pluribus, illa sint minutis,  
Quandoque subibunt dubiæ pericla pugnae,  
Major numerus quâ steterit, favere palmam;  
Præsagia lethi, minimâ patere summâ;  
Sic Patroclon olim Hectoreâ manu perisse,  
Sic Hectora tradunt cecidisse mox Achilli.

TERENT.

\* Ἐὰν must be pronounced as one Syllable. Some Editions have *αν*.

## SECTION VIII.

## IONIC METRE A MINORE.

AN Ionic Verse *a minore* is often entirely composed of it's proper feet<sup>q</sup>. It admits however an *Iambic Syzygy*<sup>r</sup> promiscuously, and begins sometimes with the *third Pæon*<sup>s</sup>, followed by one of the Epitrites for *Ανακλασις*<sup>t</sup>.

A *Molossus* sometimes occurs in the beginning<sup>u</sup> of the Verse; and also in the odd places, with an *Iambic Syzygy* preceding<sup>x</sup>.

<sup>q</sup> Ὀλέσαι καὶ | πότε μιν ὀξ̣ | εἴ χαλκῷ | κέφαλαν.      PHRYN.  
Miserarum est | neque amori | dare ludum | neque vino.      HOR.

<sup>r</sup> Ὅμαυλός ὦν | ὑπέρ ὦ χρῦ | σεα.      SOPH. Œd. T. 197.  
Καλον οἰμασιν δεδοκως.      EUR.

<sup>s</sup> Στεφάνων ἄ | ὠτὼν γλυκυν.      PIND. Olym. 5.  
Χαλῆπῶς εἰ | ρῶς βᾶδιζόντ' ἐκῆλευσέ σὺντρεῖχειν.

The *Ανακλασις* here is double.

<sup>t</sup> In this Metre an *Ανακλασις* is indispensable, if a *Pæon tertius* begins the Verse. In Ionic *a majore*, when a *second Pæon* begins, though an *Ανακλασις* is strictly regular, it is there less required, because the Ictus upon the first syllable supplies, in some degree, the absence of Quantity in *primâ sede*.

<sup>u</sup> Γάλλαῖ μῆ | τρὸς ὀρειῆς | φιλοθῦρσοι | δρομάδες.

<sup>x</sup> To prevent the concurrence of too many long Syllables :  
Ἐμὲ φευγού | σὶν ἀνδρῆς ὦς | ὀρνιθεῖς | μάλακοῖ.

In the intermediate places, a *second* or *third* *Pæon*<sup>y</sup> is prefixed to a *second* *Epitrite*, and this construction is called *Ανακλασις*, as before.

Resolutions of the long Syllables are allowed in this, as in the other, *Ionic Metre*.

An Epionic Verse *a minore* is constituted by intermixing with the Ionic Foot a *Double Trochee*<sup>z</sup>, second *Epitrite*<sup>a</sup>, or Pæon without an *Ανακλασις*.

#### VERSUS PROSODIACUS.

When a Choriambus precedes or follows an Ionic Foot of *either* kind, the name *Epionic* is suppressed, and the Verse called *Prosodiacus*<sup>b</sup>. And, in general,

This name is applied to a verse consisting of an *alternate* mixture of Choriambic and Ionic Feet, or of their respective representatives.

N.B. The two species of Ionic Feet are not to be intermixed in the same Verse.

<sup>y</sup> Πυθόμα̃ν καῖ | κατ῔δῶν ἔ | ρῶτα̃ φευγῶν.

Ἐχει̃ μεν̃ Ἀν | δρο̃μεδᾶ κα̃ | λα̃ν ἄμοιβα̃ν. SAPPH.

N. B. This latter Verse agrees with Hephæstion's *Canon*, p. 47.

αβαβ. ααβα. βαββ.

<sup>z</sup> Τ῔ κῖ-κλήσῳ̃ | τᾶσδ' ἔπω̃νῦ | μον. SOPH. Aj. 219.

<sup>a</sup> Τᾶνδ' ἔτοῖμα̃ν | ὄδῶν οὔκετῖ.

<sup>b</sup> Δεῖνῶν τῖ τῶ | μῆχα̃νῶεν.

Τ῔χνα̃ς ὕπερ | ἑλπίδ' ἔχῳ̃ν. SOPH. Ant. 371.

Μ῔γας Αρῆς | δ῔ξιῶσει | ρος. Ib. 144.

ᾠραῖς πα̃λιν | ἔξα̃νῶσεις | χρεος. Œd. T. 160.



## IONIC SYSTEMS.

## DIM.

Δοκιμος δ' ουτις ὑποστας  
 Μεγαλῳ ῥευματι φωτων,  
 Εχυροισ ἐρκεσιν ειργειν  
 Αμαχον κυμα θαλασσης·  
 Απροσοιστος γαρ ὁ Περσων  
 Στρατος, αλκιφρων τε λαος. Ανακλωμ.  
     Δολομητιν δ' απαταν θεον  
     Τις ανηρ θνατος αλυξει;  
     Τις ὁ κραιπνῳ ποδι πηδη-  
     ματος ευπετεος αναϊσσων; ÆSCHYL.

Επιδοι δ' Αρτεμις ἄγνα  
 Στολον οικτιζομενα· μηδ'  
 Ὑπ' αναγκας  
 Γαμος ελθοι Κυθερειος·  
 Στυγερον πελει τυδ' αἰδλον. Ανακλωμ.  
 Κυπριδος δ' ουκ  
 Αμελει γ' εσμος ὁδ' ευφρων,  
 Δυναται γαρ  
 Διος αγχιστα συν Ἡρα.  
 Τιεται δ' αιολομητις  
 Θεος εργοις επι σεμνοις. ÆSCHYL.<sup>c</sup>

<sup>c</sup> In Ionic Systems *a minore*, the *Συναφεια* goes through the System, as in the Anapæstic.

In Trochaics also. See ÆSCHYL. Eum. 520. Mr. Dawes extends it to all Dimeters, whether Systematic or not.

## DIMETERS.

Diomedem modò magnum  
 Dea fecit, Dea belli  
 Dominatrix, Phrygas omnes  
 Ut in armis superaret.  
 Patulis agmina campis  
 Jacuerunt data letho.—

## TETRAM. ET DIM.

Eques ipso melior Bellerophonte, neque pugno  
 Neque segni pede victus, simul unctos Tiberinis  
     Humeros lavit in undis :  
 Catus idem per apertum fugientes agitato  
 Grege cervos jaculari, et celer alto latitantem  
     Fruticeto excipere aprum.

HOR. Lib. III. Ode 12<sup>d</sup>.

<sup>d</sup> See the Notes in Dr. BENTLEY's Edition.

## NOTE (B.)

As Mr. HEATH's account of the Ionic Verse is different from the account here given, it may be proper to explain the reason of this difference. His rule is this:—"Versus Ionicus a minore purus, aut ex solis Ionicis constat, aut Syzygias etiam Trochaicas post pedem primum admittit."—"Ionicum etiam purum non rarò claudit Syzygia Trochaica integra sive catalecta."

To the admission of the Trochaic Syzygy, the following considerations are opposed on the authority of Hephæstion:—Το δε απ' ελασσονος Ιωνικον, συντιθεται μεν και καθαρον, συντιθεται δε και επιμικτον προς τας Τροχαϊκας διποδιας ΟΥΤΩΣ, ώστε την προ της Τροχαϊκης αι γινεσθαι πεντασημον, τουτ' εστι, τριτην παιωνικην.

It appears from hence, that a Trochaic Syzygy has nothing to do with the [Καθαρον], the first sort of Verse here described; and is only introduced when *Pæon tertius* begins, and the Verse is *Ανακλωμενον*. This is further confirmed in a subsequent passage of Hephæstion, in which he gives this Canon for a pure Ionic Verse:

αβαβ. ααββ. ααββ.  
ββαβ. ααββ. ααββ.

Καθαρον μεν οντος του Ιωνικου, τουτο.—Which plainly shews Hephæstion's opinion to be, that an Iambic Syzygy [and not a Trochaic] is the legitimate companion of the Ionic Foot *a minore*.

## SECTION IX.

## PÆONIC METRE.

A PÆONIC Verse requires all the admissible Feet<sup>e</sup> to have the same Rhythm with its proper foot, *i. e.* to consist of *five times*.

*Pæon primus* and *quartus* are mostly used, but not in the same Verse.

The construction of this Verse is most perfect when each Metre ends with the several words of the verse, as was before remarked of *Anapæstic Metre*.

To this head may be referred those Verses, which are called by some Authors *Bacchiac*<sup>f</sup> and *Cretic*<sup>g</sup> Verses; and of which Dr. BENTLEY takes notice in his Preliminary Dissertation on the Metres of Terence.

<sup>e</sup> Ποτὲ χρόνῳ | στέρξῃ φρῶν. SOPH. Aj. 938.

Χαιρε δὲ | μουσᾶ χρόνῳ | ἃ μὲν ᾗ | -κεῖς ὁμῶς.

Μακάριον | σοφίᾳς | πόθιν ἔστ' | ἄωτον. CRATIN.

N. B. The preceding alternate mixture of Pæon 4<sup>th</sup> and Bacchiûs, constitutes the most harmonious Pæonic Verse.

The first Pæon is chiefly intermixed with Cretics, being never found at the end of a Verse.

<sup>f</sup> Πρὸς ἀλλᾶν | δ' ἐλαυνεῖ | θεὸς σὺμ | φῶραν τᾶς | -δὲ κρεῖσσῶ.  
EUR. Hel. 648.

<sup>g</sup> Ἀγνοῇ | σεῖν μὲν οὐ | σ' ἐλπομαι. Ib.

Σοὶ μὲν εὐ | -ἰπὸς εὐ | -πῶλός ἐγ | χῆσπ' ἄλως.

Those Verses, in which Pæons of different sorts occur, are harsh and anomalous.

## PÆONIC SYSTEMS.

## TETRAM. CAT.

Ω μακαρί' Αυτομενες, ὡς σε μακαρίζομεν,  
 Παιδας εφυτευσας ὅτι χειροτεχνικωτατους.  
 Πρωτα μεν ἅπασι φίλον, ἀνδρα τε σοφωτατον,  
 Τον κιθαραοιδωτατον, ᾧ χάρις εφεσπετο.  
 Τον δ' ὑποκριτην ἕτερον ἀργαλεον, ὡς σοφον.  
 Εἰτ' Ἀριφραδην, πολὺ τι θυμοσοφικωτατον.  
 Ὅντινα ποτ' ὤμοσε, μαθοντα παρα μηδενος,  
 Ἀλλ' ὑπο σοφῆς φύσεως αὐτοματον ἐκμαθεῖν.

Εἰσι τινες οἱ μ' ἐλεγον, ὡς καταδιηλλαγην,  
 Ἦνικα Κλεων μ' ὑπεταραττεν ἐπικειμενος.  
 Καὶ με κακισταῖς ἐκνισέ' καὶ, ὅ τ' ἀπεδειρομην  
 Οἰκτος, ἐγέλων μέγα κεκραγοῦτα με θωμενοι,  
 Οὐδεν ἀρ' ἐμου μέλον· ὅσον δὲ μόνον εἶδεναι,  
 Σκωμματιον εἰ ποτε τι θλιβομενος ἐκβαλλω.

ARISTOPH.

## CRETIC SYSTEM.

## Strophe

Φροντισον, καὶ γενου  
 Πανδικῶς εὐσεβῆς  
 Προξενος, ταν φυγαδα  
 Μὴ προδῶς, ταν ἑκαθεν  
 Ἐκβολαῖς  
 Δυσθεοῖς ὀρμεναν.

## Antistr.

Μηδ' ἰδῆς μ' ἐξ ἑδραν  
 Πολυθεων ῥυσια-  
 -σθεισαν, ὡ παν κρατος ε-  
 -χων χθονος. Γνωθι δ' ὕβριν  
 Ἀνερων  
 Καὶ φυλαξαι κοτον.

ÆSCHYL.



## OF THE CÆSURAL PAUSE.

BESIDES the division of the Verse into Metres and Feet, there is another division into two parts only, owing to the natural intermission of the voice in reading it, and relevant to the Rhythmical effect. This is called the PAUSE, which necessarily ends with a word; and its distance from the beginning is generally, though not invariably, determined by the length of the Verse.

Heroic Verses and Trimeter<sup>b</sup> Iambics are esteemed most harmonious, when the Pause falls upon the *first syllable of the third Foot*. This is the *Penthemimeral Cæsura*. When it falls upon the first Syllable of the Fourth, it is called the *Hephthemimeral*. In Iambic and Trochaic Tetrameters, its place is *at the end of the second Metre*. These rules are more observed by the Roman<sup>i</sup> than Greek Poets. In Anapæstic<sup>k</sup> Verses, and Pæonic, no place is assigned to the Pause; because, since the Metres (if rightly constructed) end with a word, the effect of a Pause will be produced at the end of each Metre. The same may be observed of Ionic *a minore*.

<sup>b</sup> In the Trimeters of Æschylus, in page viii, the last Verse only has the Hephthemimeral Cæsura.

✎ In reading Trimeter Iambics, let the remaining portion of the Verse, which follows the Cæsural Syllable, be read as if it was Trochaic.

<sup>i</sup> Of the first twenty Verses of the Æneid, sixteen are thus constructed:—of the Iliad, only seven.

<sup>k</sup> In determining the Pause of an Anapæstic Verse, I have been used to consider it as a Dactylic *Accephalous*, which leads to the same conclusion as above.

## CHAPTER II.

## SECTION I.

WHEN the Student has committed to memory the rules of the nine principal Metres contained in the preceding Chapter, he must next inform himself in their various Compositions and Modifications.

Of these, the first that we shall remark is the insertion of a *long Syllable* between the parts of a Verse <sup>a</sup> consisting of similar Metres.

<sup>a</sup> INSTANCES.

First—the common *Pentameter*—which has also a long syllable at the end, and which cannot be called a Pentameter, unless we consider the two long syllables as constituting one Metre.

From the common Pentameter, some writers derive that sort of Verse which is found in the first Ode of Horace, by omitting the last syllable. *Terentian* rejects this method as vague and indeterminate; the *latter* requiring invariably a Spondee, followed by a Dactyl in the first portion, and the Pentameter being subject to no such restriction.

Secondly—Portions of *Trochaic Verses* divided by an intermediate long Syllable:

O co | lonia | quæ cup | is | ponte | ludere | longo.

TROCH. HEPHTH. + TROCH. HEMIOL.

*Catull.*

Thirdly,

Secondly—In some species <sup>b</sup>, the portions of an admissible Foot of four Syllables are separated by the intermediate Metres.

Thirdly—Portions of *Iambic* Verses divided in the same manner :

Super alt | a vec | tus A | tys | celeri | rate ma | ria.

This Verse of Catullus is called *Galliambus*, and the Ode varies according to the following type :

Iamb.	Iamb.	Iamb.	Syll.	Iamb.	Iamb.	Iamb.
Anap.	Trib.			Anap.	Trib.	
Spond.				Spond.		

<sup>b</sup> Thus a peculiar species of Choriambic Verse is formed by *interposing* the proper feet between the parts of an *Epitrite* or *Iambic Syzygy*.

Οἶνοῦ | δ' ἐξέπιόν | κᾶδον. ALC.

Ἀνδρῆς | γὰρ πολλῶς | πῦργός Ἀρῇ | ῖος.

Audi | vi veterem | virum.

Mæce | nas atavis—edite re | gibus.

Tu ne | quæsieris | scire nefas | quem mihi quem | tibi.

In referring these verses to the *Choriambic* species, I comply with the sentiments of Terentian and the old Grammarians. *Hephæstion* would have them called *Antispastic*.

## SECTION II.

IN the examples adduced in the last Section, each portion is of the *same* species; but it happens not unfrequently, that two species, totally *dissimilar*, are united in the same Verse, which is then denominated ΑΣΥΝΑΡΤΗΤΟΣ<sup>c</sup>

<sup>c</sup> Though Mr. Heath extends this name to verses whose parts are homogeneous, the Etymology of the word induces me to confine it to the examples of this Section.

## I N S T A N C E S.

N. B. The mark | is used to connect the names of the dissimilar portions.

## 1. DACTYL. TETRAM. + TROCH. HEMIOL.

Τοιως γαρ φιλοτητος ερωσ ὑπο | καρδιην ελυσθεις. ARCH.  
Solvitur acris hyems grata vice | veris et Favoni.

## 2. IAMBIC PENTH. + TROCH. HEMIOL.

Χαιρουσα νυμφη | χαιρετω δ' ὁ γαμβρος. SAPPH.  
Trahuntque siccas | machinæ carinas.

3. DACTYL. DIM. + TROCH. MONOM. or *Logæedic* Verse.

Νηϊ φορημεθα | συν μελαινη. ALC.  
Flumina constite | rint acuto.

4. DACTYLIC COMMA prefixed to an IAMBIC DIM. which is called *Elegiambus*.

Αλλα μ' ὁ λυσιμελης | ω' ταιρε δαμναται ποθος. ARCH.  
Scribere versiculos | amore perculsum gravi.

## 5. IAMB.

The *adiaphoric* Syllable is sometimes found in Verses of this sort, at the end of the first member, particularly in the *Elegiambus*<sup>d</sup>, and in the *first*<sup>e</sup> instance of this Section.

5. IAMB. DIM. } prefixed to a DACTYLIC  
or IAMB. PENTH. } COMMMA. The converse of  
the former, and called *Iambelegus*.

Nivesque deducunt Jovem | nunc mare nunc sylvæ.

Κλεπτουσι μυθους | οἱ μεγάλοι βασιλεις.

6. DACTYLIC COMMMA.+IAMB. HEMIHOLO.

Στηριζει ποτε ταδ' | αγωνιω σχολα. Aj. 195.

7. IAMB. PENTH.+DACTYL. DIM.

Το μεν γαρ ενθεν | κυμα κυλινδεται. ALC.

Vides ut alta | stet nive candidum.

2. When the parts thus united are an *Iambic* and *Trochaic* Syzygy, the verse is called *Periodic* or *Circulating*; the quantity being the same, if it can be scanned from the end.

Πιθοῦ θελη | σα̃ς φρονη̃σας.

<sup>d</sup> See verse 10 of Epod. XI. Hor.

Arguit et laterē | petitus imo spiritus.

<sup>e</sup> Και βησας ορειων δυσπαιπαλους | οιος ην εφ' ἡβης.

Mr. HEATH, however, is of opinion that this licence is inadmissible.



## SECTION III.

WHEN a Verse is so irregular, as to contain in it some glaring violation of the preceding institutes, the last resource of the Student is to call it Πολυσχηματιστος, or *Anomalous*.

To this title may be referred,

1. A Verse, otherwise Iambic, having a Spondee in the second or fourth place.

2. An Iambus in a Trochaic, &c.

Most of the verses of Terence are *Anomalous*, of the Iambic and Trochaic kind.

There is a species of Irregular Iambic, used by the Poet HIPPONAX, called *Scazon* or Choliambus, which deviates from the Canon only in the last Foot.

Fit Scazon, si Spondeo prior exit Iambus.

Ακουσαθ' Ἴππ | ωνακτος ου | γαρ αλλ' ἤκω.

Ἐμοι μὲν οὐκ ἔδωκας οὔτε τὰν χλαῖναν  
Δασειαν, ἐν χειμῶνι φάρμακον ῥίγεις,  
Οὐτ' ἀσκερήσι τοὺς ποδας δασειῇσιν  
Ἐκρυσας, ὥς μὴ μοι χιμετλα γιγνηται.

Nec fonte labra prolui caballino,  
Nec in bicipiti somniasse Parnasso  
Memini, ut repente sic Poeta prodirem.  
Heliconidasque, pallidamque Pirenen  
Illis remitto, quorum imagines lambunt  
Hederæ sequaces. Ipse semipaganus  
Ad sacra Vatum carmen affero nostrum.

PERSIUS.

## SECTION IV.

LET us now, by a familiar process, illustrate what has been already advanced, and apply it to the second *Olympic Ode* of PINDAR.

Verse 1. Ἀναξίφορμιγγες ὕμνοι.

I observe the second place, and find there an *Iambus*. The same in the first;—but I am prevented from calling it an Iambic Verse, by the *Trochee* in the third. At the same time, I perceive it cannot be either Anapæstic or Dactylic. I next try the *double Feet*, and proceed through the nine species without success. I then consider whether it may not be of the *compound* species; and finding it composed of an Iambic and Trochaic Syzygy, I lastly pronounce it a *Versus Periodicus*, or *Circulating Dimeter*.

Ver. 2. Τῖν᾽ ἔειπὼν, τίς | Ἑρῶα.

Each species fails, till I come to the Ionic *a majore*; then counting the Metres, I discover it to be Ionic Dimeter Catalectic; the first long Syllable of the double Trochee being resolved.

Ver. 3. Τῖν᾽ δ' ἀνδρᾶ | κελᾷδῆσ' | μὲν.

This is found to be Pæon. Dim. Hyper.

The process being repeated, the result is as follows:

Ver. 4. Ἑτοι Πίσᾱ | μὲν Δίος.

Chor. Dim. Cat.

5. Ὀλῦμπιάδᾱ | δ' ἑστα—

Iamb. Dim. Brachyc.

6. —σέν Ἑρᾱκλῆ | ης.

Dochmiac.

7. Ἀκροῖθινᾶ   πολέμου.	Antisp. D. B.
8. Θῆρῶνᾶ δῆ   τετραῶριᾶς	Prosod. Dim.
9. Ἐνέκᾶ νῖ   καφόρου	Pæon. Dim.
10. Γέγωνητέ   ὅν ὀπι,	Antisp. Dim. Cat.
11. Δικαῖον ξέ   νον,	Dochmiac.
12. Ἐρεῖσµ' Ἀκραῖ   γαντος,	Antisp. Dim. B.
13. Ἐνῶ   νύμων τε πάτε   ρων	Iamb. Dim. C.
14. Ἀωτὸν ὄρ   θῶπῶλιν.	Iamb. Dim. B.

## ANTISTROPHE.

1. Καμοντες οἱ πολλὰ θυμῳ
2. Ἴερον εσχον οικηµα
3. Ποταµου, Σικελιας τ' εσαν
4. Οφθαλμος· αιων τ' εφε-
5. -πε μορσιμος, πλουτον
6. Τε και χαριν αγων
7. Γνησιας επ' αρεταις.
8. Αλλ' ω Κρονιε, παι Ῥεας,
9. Ἐδος Ολυµπου νεµων,
10. Αεθλων τε κορυφαν,
11. Πορον τ' Αλφειου,
12. Ιανθεις αοιδαις,
13. Ευφρων αρουραν ετι πα-
14. -τριαν σφισιν κομισον.

This is the method (with some little variation) of the Oxford Edition.

I will afford the Student an opportunity of comparing it with HERMANN'S method, without taking upon me to decide between them. If he should prefer the latter, he will have to learn many Combinations of Feet, and new Terms, which do not fall within the compass of the preceding pages.

In the Strophe, Hermann alters the form of all the Verses but five, and objects to the names given by the Scholiast to three of these five.

Ακροθινα πολεμου he does not admit to be Ionic, (in which perhaps he is right). And he is not content that Γέγωνητεον οπι, and Ερεῖσµ' Ακραγαντος, should be classed with Antispastics.

1. Αναξιφορμιγγες ὕμνοι,
2. 3. Τίνα θεόν, τιν' Ἡρώα, τίνα δ' ἀνδρὰ κελαδησομεν.
4. 5. 6. { Ἡτοι Πίσα μιν  
           { Δίος· Ὀλυμπιάδα δ' ἐστάσεν Ἡρακλῆς
7. Ἀκροθίνα πολέμου.
8. 9. Θῆρωνα δὲ τετραορίας ἔνεκα νικαφόρου
10. Γεγώνητεον ὀπι,
11. Δίκαιον ξενον,
12. Ἐρεῖσμι' Ἀκραγαντος,
13. 14. Εὐωνυμῶν τε πατέρων αὐτῶν ὀρθοπολιν.

HERMANN's reason for altering the 2d and 3d is contained in the following words : " Qui vulgo secundus Stropharum versus est, is ultimam ubique brevem habet, ter etiam in diviso vocabulo, v. 74. 110. 146. ut faciliè appareat, eo loco non fuisse ancipitem syllabam a Pindaro adhibitam, sed numerum ulterius processisse.

" Neque ille commodè finiri poterat ante finem tertii versus [qui vulgo numeratur] in quo ultima communis finiendum numerum docet."

Instead of the 4th, 5th, and 6th, he makes two—the first he calls an Iambic Penthemimer—and the second he presents in the shape of a very complex Asynartete. But he gives it no name. He says only, it consists of Pæon 4.+Antisp.+Dochmiac.

To the 8th and 9th, which he joins, he gives no name. He joins also the 13th and 14th.

## EPODOS.

- |   |  |
|---|--|
| 1. Λοιπῷ γενεῖ. Τῶν δὲ πεπραγμένων,         | Chor. T. Br.                                       |
| 2. Ἐν δίκῃ τε καὶ παρὰ δίκαν,               | Troch. D. Ac.                                      |
| 3. Ἀποιοῦτον οὐδ' ἂν                        | Antisp. D. Br.                                     |
| 4. Χρόνος, ὃ πάντων πατήρ,                  | Pæon. D. Ac.                                       |
| 5. Δυναίτο θέμεν ἐργῶν τέλος.               | Iamb. D. Ac.                                       |
| 6. Λαθὰ δὲ ποτμῷ συν εὐδαιμονίᾳ γένοιτ' ἂν. | Asynartet.<br>Iamb. Syzygy. ×<br>2. Troch. Syz.    |
| 7. Ἐσθλῶν γὰρ ὑπὸ χαρμάτων                  | Prosod.  |
| 8. Πῆμα θνασκει παλιγκοτον δαμασθεν.        | Asynartet.<br>Trochaic Syz. +<br>2 Iamb. Syz. Cat. |

HERMANN alters the Epodes thus : making Six Verses instead of Eight.

1. Λοιπῷ γενεῖ. Τῶν δὲ πεπραγμένων,
2. Ἐν δίκῃ τε καὶ παρὰ δίκαν, ἀποιοῦτον οὐδ' ἂν
3. Χρόνος, ὃ πάντων πατήρ, δύναίτο θέμεν ἐργῶν τέλος.
4. Λαθὰ δὲ ποτμῷ συν εὐδαιμονίᾳ γένοιτ' ἂν.
5. Ἐσθλῶν γὰρ ὑπὸ χαρμάτων πῆμα θνασκει
6. Παλιγκοτον δαμασθεν.

“ In Epodo 2<sup>dus</sup>. et 3<sup>tius</sup>. versus conjungi debebant propter divisionem vocabulorum, v. 138. 174.

“ Et ita etiam, v. 103. elegantius enclitica τις ab initio versus removetur. Pariter, v. 4. et 5. conjunximus propter v. 104. Denique quod in ultimis versibus aliam dispositionem secuti sumus, duæ causæ fuerunt ; primum, ne in eodem versu anacrusis thesin exciperet,

Πῆμα θνασκει | παλιγκοτον δαμασθεν.

qui asperior numerus est ; deinde, quia hoc loco, quo nos divisimus, ubique verbum terminatur, quod non est in vetere metri descriptione.”



## NOTE (C.)

THIS Specimen will serve to illustrate the two Methods. The leading principle of Hermann's scheme had been pointed out by DAWES in his *Misc. Critica*, who rejects the *αδιαφορία* in the measure of the Pindaric Odes. Hermann does not entirely reject the *αδιαφορία*, but supposes the *Συναφεια* to go on, till you come to a word proper to finish the Verse, without violating the quantity of Middle Syllables.

It would certainly be desirable (as may be inferred from what Hephæstion says in his Chapters *Περὶ Κοινῆς* and *Περὶ Αποθεσεως*) to avoid the violation of quantity in middle syllables at the end of a Verse :

Ῥαον μὲν οὖν γίνεται ἡ τοιαυτὴ κοινὴ, εἵγε συλλαβὴ εἰς μέρος λόγου εἰη πεπερατωμένη, σπανιωτερον δὲ ἐπὶ μέσης λέξεως. —

Ἐπιληπτα ἐστὶ τὰ τοιαυτά.—Ταυτὰ μὲν οὖν ἐγένετο διὰ τὴν τῶν ὀνομάτων ἀναγκὴν· οὐ γὰρ ἐνεχώρει.

In this view Hermann's method has the advantage ; and a probable cause of defect in the old Scansion is this, that it was chiefly adapted to the *first* Strophe and first Epode, without examining the Ode throughout. On the other hand, the sort of Verses that arise out of Hermann's plan, (as far as Pindar is concerned) will sometimes be so complicate and indeterminate, that he is obliged to obviate this objection by referring the forms of them to the supreme power of the Poet. At the same time he is free to confess, that Pindar does condescend "*multas versuum formas ab antiquioribus poetis accipere.*" It will therefore be competent for the Student to try the established Rules, at least so far as these Verses are concerned.

## SECTION V.

*Remarks on the foregoing.*

## ABBREVIATIONS.

M. Mon. — D. Dim. — T. Trim. — C. Cat. — B. Brachyc. —  
H. Hyper.

IN the Odes of Pindar, and those of the Greek Tragedians, the Poet does not always use the same identical Feet in the corresponding Verses of the Strophe and Antistrophe; but is content if the Metres agree so far as to consist of Feet *Equivalent*, or, in cases of resolution, *Isochronal*.

Thus in Olymp. 2.

Ver. 5. Ολυμπιάδα δ' εστα ———	Iamb. D. B.
6. —σεν Ἡρακλεης.	Dochm.

The second Foot of the Iambic is resolved in the Strophe.

And the third long Syllable of the Dochmiac in the Antistrophe;

—πε μορσιμος πλουτον  
τε και χαρῶν αγων.

Soph. Phil. 174. Νοσει μεν νοσον αγριαν—	Glyc.
Στικτων η λασιων μετα—	

Fourth Epitrite in the first Foot of the Antistrophe of this and the following.

Eur. Hec. 445. Ἀτε ποντοπορους κομιζεις—	Antisp. D. H.
Κωπη πεμπομεναν ταλαιναν—	

## SECTION VI.

SOPH. ŒD. TYR. VERS. 151.

## STROPHE 1.

Ω Διος ἄδυεπης φατι, τις ποτε τας πολυχρυσου	Dactyl. Hex.
Πυθωνος αἰγλαας εἰβας	Iamb. D.
Θηβας; ἐκτεταμαι φοβεραν φρενα,	Dact. Tetr.
Δειματι παλλων,	Dact. D.
Ιη   ἱε, Δα   λιε, Παι   αν,	Anap. D. C.
Αμφι σοι αἰζομενος· τι μοι η νεον,	Dactyl. Tetr.
Η περιτελλομεναις ὥραις παλιν	Dactyl. Tetr.
Εξανυσεις χρεος·	Dactyl. Dim.
Εἰπε μοι, ω χρυσεας τεκνον ελπιδος,	Dactyl. Tetr.
Αμβροτε Φαμα.	Dactyl. Dim.

## ANTISTROPHE 1.

Πρωτα σε κεκλομενος, θυγατερ Διος, αμβροτ' Αἰθνα,	
Γαῖαοχον τ' ἀδελφεν	
Αρτεμιν, ἃ κυκλοεντ' αγορας θρονον	
Ευκλεια θασσει·	
Και Φοι   βον ἑκα   βολον. ιω   ιω.	
Τρισσοι αλεξιμοροι προφανητε μοι,	
Εἰποτε και προτερας ατας ὑπερ	
Ορνυμενας πολει	
Ηνυσατ' εκτοπιαν φλογα πηματος,	
Ελθετε και νυν.	

In former Editions of this Book, in conformity to all the Editions of Sophocles, the principal part of this Ode was exhibited in the MONOSTROPHIC Form. It is now printed as constructed *Κατα Σχεσιν*, which construction (I am of opinion) the Poet originally intended. The alterations are few, and some of them supported by authorities.

## STROPHE 2.

Ω ποποι·   αναριθ   -μα γαρ φερω	Anap.+Iamb.
Πηματα· νοσει δε	Iamb. Penth.
Μοι προπας στολος· ουδ' ενι	Period.
Φροντιδος εγχος,	Dactyl. Dim.
‘Ωι τις αλεζεται· ουτε γαρ εκγονα	Dact. Tetr.
Κλειτας * χθονος αυζεται, ουτε τοκοισιν	Anap. D. Hyp.
Ιηϊων	Iamb. Mon.
Καματων ανεχουσι γυναικες,	Parœm.
Αλλον δ' αν αλλω	Iamb. Penth.
Προσιδοις, άπερ ευπτερον ορνιν,	Parœm.
Κρεισσον αιμαμακετου πυρος ορμενον	Dactyl. Tetr.
Ακταν προς έσπερου θεου †.	Iamb. Hepth.

## ANTISTROPHE 2.

‘Ων πολις αναριθμος ολλυται·  
 Νηλεα δε γενεθλα  
 Προς πεδω θανατηφορω  
 Κειται ανοικτως·  
 Εν δ' αλοχοι πολiai τ' επι ματερες  
 Ακταν παρα βωμιον αλλοθεν αλλαι  
 Λυγρων πονων  
 ‘Ικτηρες επιστοναχουσι·  
 Παιων δε λαμπει  
 Στονοεσσα τε γηρυς όμανλος·  
 ‘Ων ύπερ, ω χρυσεια θυγατερ Διος,  
 Ευωπα, πεμψον αλκαν·

\* Vulg. Κλυτας.

† Θεον. One syllable.

## STROPHE 3.

Αρεα τε τον μαλερον,	Iamb. Hemih.
Ός νυν αχαλκος ασπιδων	Iamb. D.
Φλεγει με περιβοητος αντιαζων,	Iamb. T. C.
Παλισσυτον δραμημα νωτισαι πατρας	Iamb. T.
Απουρον, ειτ' ες μεγαν	Period. C.
Θαλαμον Αμφιτριτας,	Antisp. Hemih.
Ειτ' ες τον αποξενον όρμον	Parœm.
Θρηϊκιον κλυδωνα	Antisp. Hemih.
Τελει γαρ ει τι νυξ αφη,	Iamb. D.
Τουτ' επ' ημαρ ερχεται.	Troch. D. C.
Τον, ω πυρφορων αστραπαν	Antisp. D.
Τα κρατη νεμων, Ζευ	Antisp. Hemih.
Πατερ, ύπο σφ φθισον κεραυνω	Iamb. D. Hyp.

## ANTISTROPHE 3.

Λυκει' αναξ, τα τε \* σα  
 Χρυσοστροφων απ' αγκυλων  
 Βελέ' αδαμαστα † θελοιμ' αν ενδατεισθαι,  
 Αρωγα προσταθεντα, τας δε πυρφορους  
 Αρτεμιδος αιγλας, συν αις  
 Λυκει' ορεα διασσει ‡.  
 Τον χρυσομιτραν τε κικλησκω  
 Τασδ' επωνυμον γας,  
 Οινωπα Βακχον Ευϊον,  
 Μαιναδων μονοστολον,  
 Πελασθηναι φλεγοντα συν  
 Αγλαωπι πευκα  
 Επι τον ατιμον εν θεοις θεον §.

\* Τα τε σα. Brunck.

† Al. Βελη θελοιμ' αν αδαμαστ' ενδατεισθαι.

‡ Al. Λυκι' ορη διασσει—if the Synæresis of διασσει should be objected to.

§ Θεον. One syllable.



## SOPH. ŒD. TYR. VERS. 471.

## STROPHE &amp; ANTISTROPHE 1.

Τις ὄντιν' ἅ Θεσπιεπεία	Chor. D. H.
Δελφίς εἶπε πέτρα	Troch. Hemih.
Ἀρρήτ' ἀρρήτων	Dact. D. H.
Τέλεσαντα φοινιαῖσι χερσίν ;	Iamb. D. H.
ὦρα νιν α   ἐλλοποδῶν   ἵππων	Pros. T. B.
Σθέναρῳτε   ρον φυγα   ποδα νῳμαν.	Pæon. T. Acat.
Ενοπλὸς γὰρ ἐπ' αὐτὸν ἐπενθρῳσκεῖ	Anap. D.
Πυρὶ καὶ στεροπαῖσι Δίος γενετὰς.	Anap. D.
Δεῖναι δ' ἅμ' ἐπονται	Anap. Mon. Hyp.
Κήρες ἀναπλῆκῆτοι	Anap. Mon. Hyp.

## STROPHE &amp; ANTISTROPHE 2.

Δεῖνα μὲν οὖν δεῖνα ταρασσεί.	Parœm.
Σοφὸς οἰωνοζέτας.	Anap. Mon. H.
Οὐτε δοκουντ' οὐτ' ἀποφασκον-	Parœm.
θ' ὅτι λέξω δ' ἀπορω.	Anap. Mon. H.
Πέτομαι δ' ἐλπίσιν, οὐτ' ἐν-	Anap. D. B.
θαδ' ὄρων, οὐτ' ὀπισω.	Anap. Mon. H.
Τι γὰρ ἡ Λαβδακιδαῖς,	Anap. Mon. H.
Ἡ τῷ Πολυβου νεῖκος ἐκεῖ-	Anap. D. C.
τ', οὐτε παροῖθεν ποτ' ἐγώ,	Anap. D. B.
Οὐτε ταννὴν πῶ εμαῖον	Anap. D. B.
Τι, πρὸς ὅτου δὴ βᾶσανψ,	Anap. D. B.
Ἐπὶ ταν ἐπιδαμον	Anap. Mon. H.
Φατὶν εἰμ' Οἰδιποδα,	Anap. Mon. H.
Λαβδακιδαῖς ἐπικουρὸς	Anap. D. B.
Ἀδελῶν θανάτων.	Antisp. D. B.

## SOPH. ELECTRA. VERS. 120.

## STROPHE &amp; ANTISTROPHE 1.

Ω παι, παι δυστανοτατας	Dactyl. Hephth.
Ηλεκτρα ματρος, τιν' αει	Dactyl. Hephth.
Τακεις ὡδ' ακορεστον οιμωγαν,	Antisp. T. B.
Τον παλαι εκ δολερας αδεωτατας	Dactyl. Tetram.
Ματρος ἄλονται' απαταις Αγαμεμνονα,	Dactyl. Tetr.
Κακα τε χειρι προδοτον;	Iamb. Hephth.
᾽Ως ὁ ταδε πορων	Anap. Bas.
Ολοιτ', ει μοι θεμις ταδ' αυδαν.	Antisp. D. H.

## STROPHE &amp; ANTISTROPHE 2.

Ω γενεθλα γενναιων πατερων,	Anap. D.
Ἦκετ' εμων καματων παραμυθιον'	Anap. D.
Οιδα τε και ξυνιημι ταδ', ουτι με	Anap. D.
Φυγγανει, ουδε θελω προλιπειν τογε,	Anap. D.
Μη ου τον εμον στοναχειν πατερ' αδλιον.	Anap. D.
Αλλ', ω παντοι-	Base.
-ας φιλοτητος αμειβομεναι χαριν,	Anap. D.
Εατε μ' ὡδ' αλυειν'	Iamb. D. C.
Αι, αι, ικνουμαι *.	Iamb. Mon. H.

\* These are almost Systematic.

*Explication of some of the Terms expressing the  
Forms (Εἶδη) of Greek Odes.*

AN Ode consisting of any number of dissimilar Verses intermixed, *not* succeeded by an equal number of others corresponding, has the Title *Monostrophica* prefixed to it.

An Ode consisting of one or more separate Collections of dissimilar Verses, succeeded by others <sup>h</sup> that contain an equal number of Verses corresponding, has the Title *Antistrophica*; and the Ode is said to be constructed *κατὰ Σχῆσιν*.

If another single Collection is added to these, it is called *Epodos*; and the Ode denominated Proodic, Mesodic, or Epodic, according to the Position of the Epodos.

The title *Περίκομματα* implies a Recurrency of another Collection beside that *κατὰ Σχῆσιν*. This is distinguished from the other to which it is subjoined, by the name *Συστήμα* or *Συστήμα ἐξ ὁμοίων*, and consists of Verses of the same Species throughout.

In some of the Old Editions, the Titles ANAIIAISTOI and ΣΥΣΤΗΜΑ are improperly prefixed, where a part only of the Collection is Systematic; and sometimes so intermixed with Dactylic Tetrameters, that it appears doubtful by which name

<sup>h</sup> The corresponding Collections are called *Strophe* and *Antistrophe*. The origin of these names is thus explained by Triclinius: Ἰστέον δὲ ὅτι τὴν μὲν Στροφήν κινουμένοι οἱ χορεύται πρὸς τὰ δεξιά ἤδον· τὴν δὲ Ἀντιστροφήν πρὸς τὰ ἀριστερά· τὴν δὲ ἐπώδον ἵσταμενοι ἤδον. Ἐδηλοῦ δὲ (ὡς φασιν) ἡ μὲν Στροφή τὴν τοῦ οὐρανοῦ ἐκ τῶν Ἑφῶν πρὸς τὰ Δυτικά μέρη κινῆσιν· ἡ δὲ Ἀντιστροφή τὴν τῶν Πλανητῶν, ὡς ἀπὸ Δυσμῶν πρὸς Ἑὼ γινομένην· ἡ δὲ Ἐπώδος τὴν τῆς Γῆς στασιν, ἵσταμένων τῶν χορευτῶν, ἀδομένη.

we should call them. And in some places we find the Title ΑΝΑΠΑΙΣΤΟΙ, where the Verses are not Anapæstic.

[We may here observe, that in a *Latin* System of Anapæsts, the Verses are commonly all Acatalectic Dimeters, *without* a Parœmiacus. See instances in *Seneca*.]

In conclusion, let me recommend it to the Student to exercise himself in correcting the errors which occur in Triclinius, and the old Editions of the Greek Tragedians.—Many Verses which appear incapable of being reduced to rule, by transferring a Word or Syllable to or from the next line, become<sup>i</sup> correct and regular. We are

<sup>i</sup> The following Strophe and Antistrophe in Sophocles' *Philoctetes* are proposed as an exercise. In JOHNSON they stand thus: Vers. 1123 and 1144.

## STROPHE.

Συ τοι, συ τοι κατηξιω-  
-σας, ω βαρύνποτμε'  
Ουκ αλλοθεν εχη τυχα  
Ταδ' απο μειζονος'  
Ευτε γε παρον φρονησαι  
Του λφονος δαιμονος,  
Είλον το κακιον ἔλειν.

## ANTISTROPHE.

Ποτμος σε δαιμονων ταδε,  
Ουδε σε γε δολος εσχ' ὑπο  
Χειρος εμας' στυγεραν  
Εχε δυσποτμον  
Αραν, αραν επ' αλλοις'  
Και γαρ εμοι τουτο μελει  
Μη φιλοτητ' απωση.

Take also seventeen Verses in the *Œdipus Coloneus*, [to which the title of Anapæsts is prefixed,] and examine in what parts they are not Systematic—

In JOHNSON, Vers. 241.

Ω ξενοι αιδοφρονες, αλλ' επει—

to Vers. 257.

—Θεος αγoi γ', εκφυγειν δυναιτο.

indebted to Mr. HEATH for many of these amendments: and to Dr. BURNEY the Students in Metrical Science have to acknowledge a valuable addition to the obligations already conferred.



## METRES OF HORACE.

THE Metres of Horace may be conveniently referred to Nineteen Heads. *Ten* are found in Book the First; *One* in each of the following Books; and *Six* in the Book of Epodes.



## BOOK THE FIRST.

## ODE 1. 2. 3. 4. 5. 6. 7. 8. 9. 11.

Of these ten, some only differ in the Law of Recurrency, that is, in the form and construction of the Strophe or Stanza—the same Verses as those of a preceding Ode being found in a different place. Thus MÆCENAS ATAVIS, &c. is the same as the second Verse in the Couplet of Ode the third: and this occurs again in the fifth and sixth. SIC TE DIVA POTENS CYPRI occurs again in the fourth Verse in the Stanza of Ode V.

## ODE I.

Mæcē | nās ātāvīs | ēdītē rē | gībūs.

A species of the interposed Choriambic—two Choriambi being inserted between the parts of an Iambic Syzygy. The collection is called the Asclepiad System.

## ODE II.

SAPPH.

Jām sātīs tēr- | rīs nīvīs āt | -quē dīræ  
 Grandinis mi | sit pater et | rubente  
 Dexterā sa | -cras jacula | -tus arces  
 Terruit urbem.

The three first are Epichoriambic, having the second Epitrite in primâ sede, a Choriambus in mediâ—And ending with an Iambic Syzygy Catalectic.—Every fourth an Adonic verse.

## ODE III.

Sīc tē | Dīvā pōtēns | Cypri  
 Sīc frā | -trēs Hēlēnæ, | lūcidā sī | dēra.

The first has *one* Choriambus only—the second *two* interposed.

## ODE IV.

Sōlvītūr | ācrīs hy | ēms grā | tā vīcē || vērīs | ēt Fă || vōni  
 Trăhūnt | quē sīc- | cās || mächī | nă că | rīnas.

1. Dactyl. Tetram. + Trochaic Hemihol.
2. Iambic Penthemim. + Trochaic Hemihol.

## ODE V.

Quīs mūl | tā grācīlīs | tē pŭēr īn | rōsā } Ode 1.  
 Perfu | sus liquidis | urget odo | ribus. }

Grātō | Pyrrhă sŭb | āntrō D. T. ACAT.  
 Cuī flā | vām rēlīgās | cōmam. Ode 3.

## ODE VI.

Scribe | ris | Vario | fortis et hos | tium }  
 Victor, | Mæonii | carminis a | -lite } Ode 1.  
 Quam rem | cunque ferox | navibus aut | equis }  
 Miles, | te duce, gess | -erit. } Ode 3.

## ODE VII.

Laudabunt alii claram Rhodon, aut Mitylenen,  
 Aut Ephe- | sum, bima- | risve Co- | rinthi.

1. Dactyl. Hexam. Acat.

2. Dactyl. Tetram. Acat.

## ODE VIII.

L̃yďiă dīc, | p̃er ōmnes  
 Tē Dēōs ō | rō, Sŷbārīn | cūr prōp̃erēs | ămando.

1. Choriamb. Dim. Cat.

2. Epichoriamb. Tetram. Cat.

This Epichoriambic begins with the second Epitrite, as well as Ode 2 ; but has one Choriambus more.

## ODE IX.

ALC.

Vīdēs | ūt āl | tā || stēt nŷvĕ | cāndīdum  
 Sorac | te, nec | jam || sustine- | ant onus  
 Sylvæ | lăbō | rāntēs, | gĕlū | que  
 Flumina | constite || -rīnt ă | cūto.

1. Iamb. Penth.+Dactyl. Dim.

2. The same.

3. Iamb. Dim. Hyperc.

4. Dactyl. Dim.+Troch. Monom.

## ODE XI.

Tū nē | quæsŷērīs, | scīrě nēfās, | quēm mīhŷ,  
quēm | tībi.

Chor. Tetram. Acat.

Being another species of the interposed Choriambic, having one Choriambus more than the Asclepiad.

These Ten being considered as archetypes, the other twenty-eight Odes of Book the First may be thus referred to them :

To ODE 1.

2.	10. 12. 20. 22. 25. 30. 32. 38.
3.	13. 19. 36.
4.	
5.	14. 21. 23.
6.	15. 24. 33.
7.	28.
8.	
9.	16. 17. 26. 27. 29. 31. 34. 35. 37.
11.	18.

## BOOK THE SECOND.

## ODE XVIII.

Nōn ẽ | bŭr, nẽ | que aŭrẽ | um  
Měā | rěnī | dėt ĩn | dōmō | lăcū | nar.

1. Troch. Dim. Cat.

2. Iamb. Trim. Cat.

## BOOK THE THIRD.

## ODE XII.

Mīsērārum ēst, | nẽque ămōrī | dăřě lŭdŭm | nẽ-  
qŭe dŭlcī  
Mala vino | lavere, aut ex | -animari | metuentes  
Pătrŭæ vēr | -běřă līnguæ.

The two first—Ionic Tetram. Acat.

The Third—Ionic Dim. Acat.

## BOOK THE FOURTH.

## ODE VII.

Diffugere nives, redeunt jam gramina campis,  
Arbori- | busque co | -mæ.

1. Dact. Hexam. Acat.

2. Dact. Penthem.



## BOOK OF EPODES.

[The first Ten are Iambics—The xii<sup>th</sup> Dactylic, as Ode 7 of Book 1. The xiv<sup>th</sup> and xv<sup>th</sup> Dactylic and Iambic alternate—The xvi<sup>th</sup> Dactylic and Pure Iambic alternate—The xvii<sup>th</sup> and xviii<sup>th</sup> Iambic.]

## EPOD. I.

ˊIbīs | Lībūr- | nīs īn- | tēr āl- | tă nā- | vīūm,  
 ˊAmī | cē, prō- | pūgnā- | cūlā.

1. Iamb. Trim.

2. Iamb. Dim.

## EPOD. XI.

Petti, nihil me sicut antea juvat  
 Scribĕrĕ | vĕrsĭcŭ | lōs, || āmō | rĕ pĕr | cŭlsŭm |  
 grāvī.

1. Iamb. Trim.

2. Dactyl. Penth.+Iamb. Dim.

## EPOD. XIII.

Horrida tempestas cœlum contraxit, et imbres  
 Nīvēs | qŭē dē | dŭcŭnt | Jōvēm; || nunc mare |  
 nunc silu | æ.

1. Hexam.

2. Iamb. Dim.+Dactyl. Penthem.

## EPOD. XIV.

Mollis inertia cur tantam diffuderit imis  
Oblivionem sensibus.

1. Dactyl. Hexam.

2. Iamb. Dim.

## EPOD. XVI.

Altera jam teritur bellis civilibus ætas,  
Sũis |  t ĩp | s  R  | m  v  | r b s | r  t.

1. Dactyl. Hexam.

2. Iamb. Trim.—without Spondees.

## EPOD. XVII.

Jam jam efficaci do manus scienti .

Iamb. Trim. with Spondees.

## EPOD. XVIII.

Quid obseratis auribus fundis preces.

Iamb. Trim. with Spondees.

## POSTSCRIPT.

It may not be amiss to observe, for the sake of my younger readers, that Hermann introduces Two Terms with which they may perhaps be unacquainted, *Basis* and *Anacrusis*.—The former being Two Extrameter Syllables at the beginning of a Verse, the latter “A supernumerary incipient Syllable (of a Foot) in *Thesi*.”

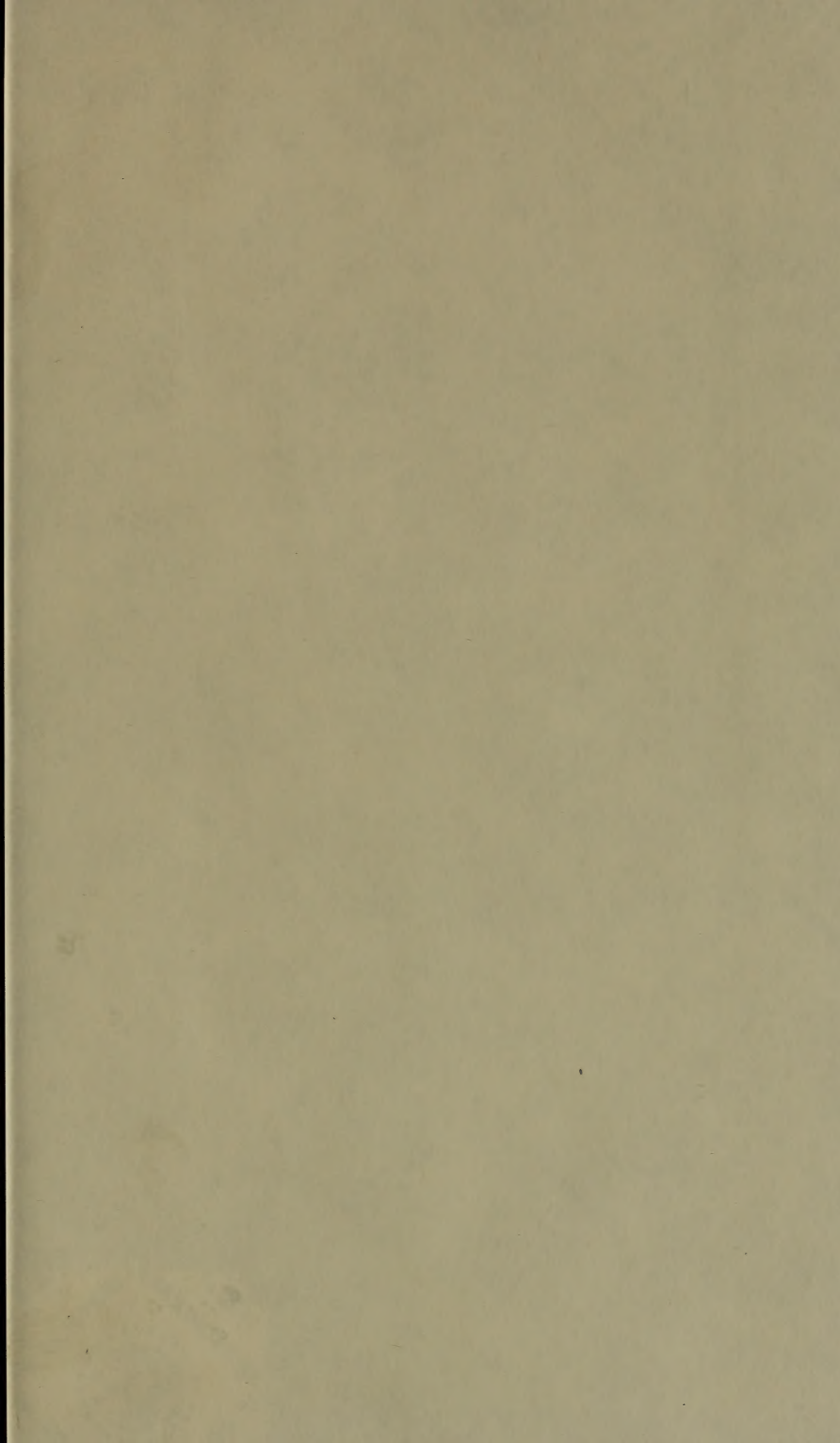
The Verse Πημα θνασκει παλιγκοτον δαμασθεν he would probably call Trochaic, with an Anacrusis upon the Syllable πα. But on account of an alleged asperity resulting from the concurrence of the Two Theses on the Syllables κει and πα, he proposes to transfer the two first feet to the preceding Verse. I confess I do not perceive the value of the alteration, by which the preceding Verse is rendered very unharmonious.

The marks which I had affixed to Πισα in the second Olympic Ode of Pindar, are altered on the authorities of Schmidius, Heyne, Hermann, and Dr. Maltby.

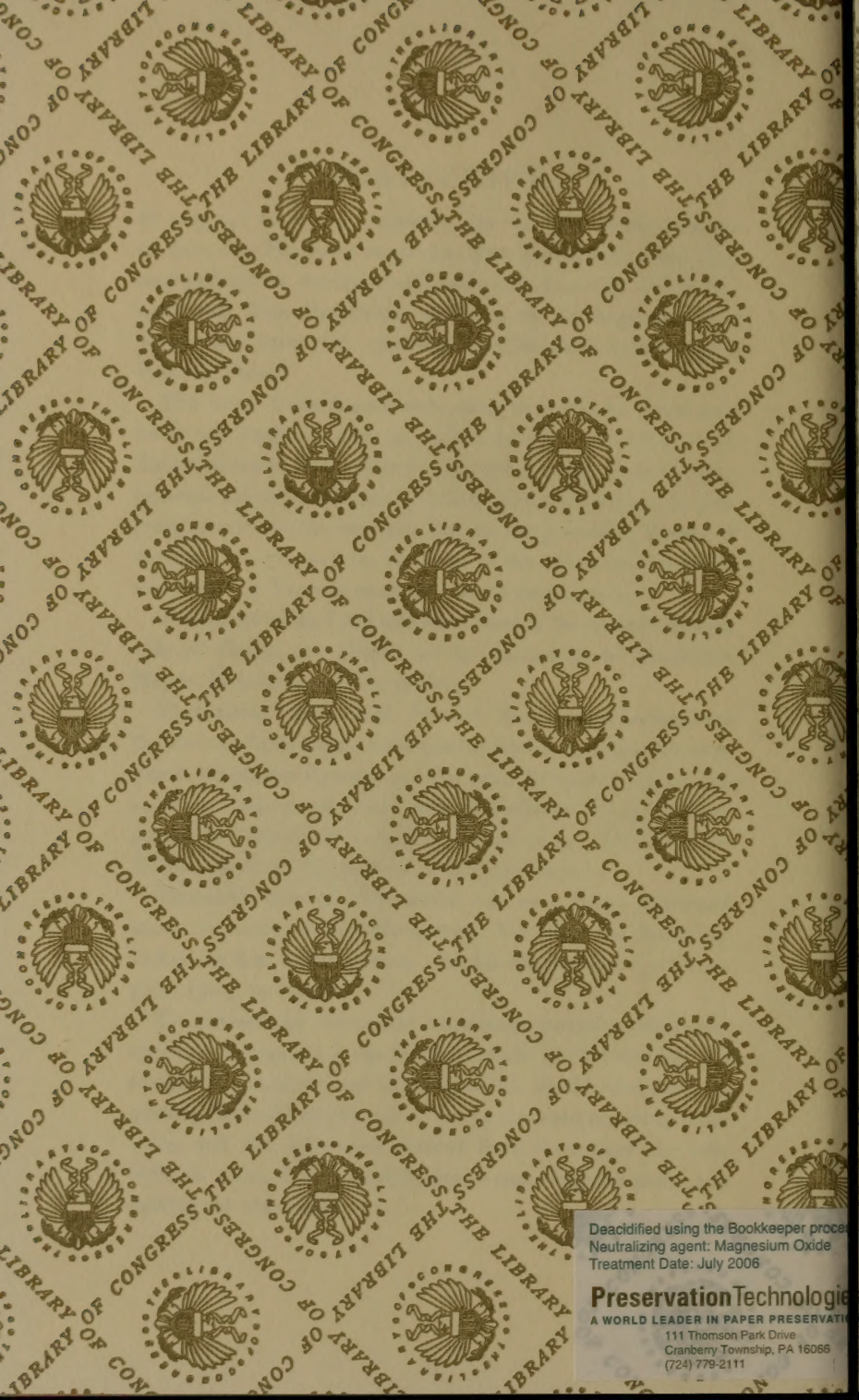
Theocritus, Virgil, Ovid, Juvenal, Statius, and Lucan, have the First Syllable long—Labbe, in his *Elenchus Latino-Græcus*, quotes Stephanus Byzantinus, who says, Το πρωτον και το δευτερον της Πισης μακρα εστι. And, in his *Index Ancipitum Longarum*, he places Πισα as having the first long. Morell’s First Edition produces no instance of its being short.

Simonides ends an Hexameter,—ὅς ποτε Πιση—Markland takes no notice of this Hexameter, but says that Simonides makes the first Syllable short. See his Note on line 1. of Euripides *Iphig. in Tauris*.

To obviate the unpleasant ambiguity resulting from such opposite authorities, I was disposed in the last Edition but one to offer an emendation of the Text, which should correspond in quantity with the Antistrophe; but as the word occurs in other Odes, and the Adjectives derived from Πισα have the first Syllable short, I feel no difficulty in conceding the point, and making the alteration.







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